

'ASCAP's Gun Holds a Blank Cartridge'

Miller Men Deny Boss Is Tough to Work For

Chicago—Members of Glenn Miller's band, without a single exception, were indignant last week over a full-page lavishly illustrated article appearing in the magazine *Look* dated Aug. 13 which labeled Miller as a "hard guy to get along with" and listed his band's weekly take as more than \$20,000.

"I've known Glenn for 15 years," Chummy MacGregor, pianist, chimed in, "and I can say he's the easiest guy to get along with in the business. He's taught most all his boys everything they know" (Modulate to Page 13).



Miller

who helped make Artie Shaw famous. "He makes us work hard,

Goodman's Mixed Band Plans Wait

Benny Goodman was pondering the question of organizing a mixed band when he left the Mayo Clinic in Rochester, Minn., Aug. 3 and headed for Banff, Canada, for a couple of weeks of rest. But whether he'll actually come out with a black and white group when he starts up again, probably in Atlantic City, is a question still unanswered.

Goodman was reported feeling "fine" when he left Minnesota by plane for a vacation in Canada. The operation on his spine was deemed a success and the rest he obtained at the hospital resulted in his gaining weight.

Want to Play for Kicks"

Sources close to Goodman declare that he wants to use Cosy Cole, Cab Calloway's drummer; Teddy Wilson, pianist, and Charlie Christian, guitarist, in his new outfit. Lester Young, tenor man with Count Basie, says he will not join Goodman. Young at one time was mentioned as being one of the colored stars slated to join Goodman's new crew.

Benny has in mind a band that will be musically perfect. "I want to play for kicks instead of trying to please the mob," he was quoted (Modulate to Page 4)

Blues Leader And "Blue" Queen



Port Huron, Mich.—Woody Herman, leader of the "band that plays the blues," currently at the New Yorker Hotel, crowned Eileen Gay "blue water queen" at recent festivities held at Port Huron. Here Woody and Eileen are shown "getting on" very nicely after the winner was selected. The Herman herd's opening at the New Yorker Aug. 9 was the biggest of the season with everybody in the trade present. Pic by Bob Anderson.

The Sea Is no Place for Him



Sea Girt, N. J.—Larry Walsh, tenor man with Jack Teagarden and a former Chicagoan, is just pretending here, according to Jackson T., who sent in this shot. Larry went on a fishing trip with the band, out into the ocean, but that old sea-sickness hit him and he couldn't blow a horn for two nights. That fish is just a prop.

Ziggy Forgets to Be Polite

Los Angeles—The boys out here are still talking about the reply Ziggy Elman gave Artie Shaw when the I-Hate-Jitterbugs leader offered Elman a chair in his band last month.

"You couldn't borrow enough clams to pay me to work for you," Ziggy is said to have answered. So Shaw got Billy Butterfield and Ziggy returned to New York to await the formation of Benny Goodman's new band, which will feature Ziggy's powerful trumpet.

Court Says Records Can Be Aired

New York—One of the most important legal opinions in the history of performance rights was made recently when the Circuit Court of Appeals here completely reversed Judge Vincent L. Leibell and at the same time, dismissed RCA's suit against Paul Whiteman and also against station WNEW.

Also Can Be Dubbed
The Circuit Court held that neither the manufacturer of records, nor the performing artists, have common law rights in their product which can restrain a purchaser of records from rebroadcasting or "redubbing" them for (Modulate to Page 13)

King Cole Trio Will Form Basis for New Hampton Org

BY LEONARD FEATHER

New York—Lionel Hampton, in town for a few days before leaving for Los Angeles to organize his band, told *Down Beat* the King Cole Trio, famed California nitery unit, would be incorporated in the new combination.

Evelyn Myers the Singer

The trio, with Cole on piano, Oscar Moore on guitar and Wesley Prince on bass, was featured with Lionel on his biggest-selling recordings recently.

Asked about the rest of the line-up, Lionel said: "I'm getting together a gang of youngsters out on the Coast who'll surprise you. I found a girl singer there in a night club, Evelyn Myers—she has a voice like a cello! And I hope I'll have Bud Johnson, from Earl Hines' band, on tenor. The set-up is three altos, two tenors, six brass and four rhythm."

Alexander May Handle

Lionel says he's found a "style" for the band by having the solos taken off some of his old small-band recordings and scoring them for section and ensemble work. Fred Norman is working on most of these arrangements; several boys in the band will also contribute to the books. The group will be handled by Willard Alexander of the William Morris office if Lionel can obtain his release from MCA. Plans call for a series of one-nighters in early September

bringing him back East later in the month. Recordings for Victor will start as soon as the band is ready.

Lester Young's Brother in Movies



Los Angeles—Lee Young, brother of Lester Young, the tenor saxist with Count Basie, is one of the finest drummers on the coast. In the current M-G-M pic *Strike Up the Band* with Mickey Rooney and Judy Garland, it is Young's drumming you hear. He taught Mickey Rooney (shown with Lee above) how to handle the sticks. In the finale of the pic there's a scene which uses 96 musicians. Lee did the drumming and made himself heard on the sound track. Pic courtesy David Hylton.

Radio Exec Tells Why CBS Refuses to Pay Huge Tax

New York—"There will be nothing but a blank cartridge in ASCAP's breech when the gun which ASCAP is pointing at our heads is fired next January 1," said Paul W. Kesten, vice president of the Columbia Broadcasting System, in a letter sent to CBS advertisers and their agencies two weeks ago.

Kesten was referring to the date as the time when no ASCAP music will be available for CBS programs. Both CBS and NBC and their affiliated stations, throughout the United States, have refused to renew a contract with ASCAP calling for an increase in tax payments for use of ASCAP licensed music on radio programs.

The full text of Mr. Kesten's letter:

"During the past six months the broadcasting industry has been fighting a \$4,400,000 fight against ASCAP—a fight to protect radio advertisers and broadcasters alike from a \$4,400,000 hold-up, over and above an unjustified \$4,300,000 toll paid in 1939 for the privilege of broadcasting music which ASCAP controls.

"The fight is going well.

Facts More Than Justify It'

"During the next six months, the Columbia network asks that its clients, acting in their own behalf as radio advertisers, take one step which only they can take—to break the strangle-hold which ASCAP has hitherto had upon radio broadcasting, and to win not only this fight against a \$4,400,000 increase in broadcasting costs, but to free radio permanently from the certainty of future intolerable demands.

"If this seems to be a strong statement of the basic issue involved, you will find that the facts more than justify it. Some of these facts follow:

Between 1923 and 1931 the bill which broadcasters had to pay to ASCAP (American Society of Composers Authors & Publishers) for the privilege of broadcasting music controlled by that society increased from \$10,000 to nearly \$1,000,000 per year. But that was only the beginning.

In 1931, the tribute demanded by ASCAP, and paid by the broadcasters, was more than quadrupled from that million dollar figure. In 1939 ASCAP wrung \$4,300,000 out of the broadcasters. Was this for more music played on more broadcasts? Just the contrary. That increase was accompanied by an actual drop of over 40% in the number of musical programs on the air.

The result is that radio paid ASCAP in (Modulate to Page 11)

'Horse' Loses His \$300 Watch



Galveston—Joe (Horse) Hall, pianist with the Casa Loma band, lost a \$300 watch and other property last month when his apartment here was ransacked by a sneak thief. But "Horse" foiled the thief by hiding \$6,000 cash, he says, in an envelope which was left untouched. "Horse" is shown playing bartender at a small tavern a few hours after he discovered his loss. It was reported he was carrying the \$6 grand around because he was considering buying a tavern for himself. Pic by Wittner, courtesy Ken Kathan.

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Pollack Defies All; 'Peck Kelley's Best'

BY BEN POLLACK

A week or so ago, just as I had finished putting on the rave to some musician friends about Peck Kelley, I bought a *Down Beat*, and spotted the article, "Peck Kelley is the Most Over-rated Pianist," by Dave Stuart.

I don't believe I know Dave Stuart personally, nor have I ever heard of him, but I understand from some of the boys in my band that he is supposed to be somewhat of a critic. Of course there are critics who know what they are talking about, and there are other critics who should be dragged in front of a group of ace musicians and made to define and explain their criticisms. They probably wouldn't even know how to open their mouths.

'We've All Been Influenced'

I don't doubt that many pianists who are widely discussed—Hines, Meade Lux, Pete Johnson, Ammons, etc.—play very well. I know all of these boys personally and I can truthfully say that I can define their styles and trace their development, showing whom they listened to in their early days to evolve the styles they play today.

After all, we have all listened to others and have unconsciously developed the style of music we play today. Maybe some of us don't remember where we heard things—but we have heard them somewhere, played by someone at sometime. As far as original things popping out of our heads—that doesn't happen very often. It has always been and always will be a secret with every musician or orchestra leader as to where he got

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Girl Meets Girl

And Marion Hutton, in both cases, is the girl. Miss Hutton's portrait, in two poses, has been seen on thousands of billboards, magazines and various displays since July, when she was chosen as "Chesterfield girl of the month" by the cigarette company which sponsors Glenn Miller's radio programs, heard three nights a week on CBS.

This is the first photo of the "two Huttons" together. It was made in Chicago last month the day before the Miller band returned to New York. The ad campaign made Marion one of the best known girl singers working with a band and she has been receiving mail from all over the North American continent. Ray Rising got the "two" here together and recorded the shot for posterity.

Is He the King Of Imitators?



Bob Chester, tenor sax playing leader, has been considered one of the most clever imitators ever since he launched his band a couple of years back. Virtually every number in his book is a carbon copy of Glenn Miller's style. Now he comes forth with a small band "within a band" which he calls the "Kirbyites." The group includes Alec Fila, Ed Scalzi, Harry Schuchman, Ray Leatherwood, Buddy Brennan, Bob Bass and Bobby Domenick—and they ape Kirby's small band perfectly. Band closes at the Chatbox in Jersey Aug. 16 and then moves into the N. Y. World's Fair. Chester will take his Miller-Kirby stuff with him to the big city.

Mendez Gets Papers

Los Angeles—Rafael Mendez, trumpet soloist heard with the Carl Hoff ork on the Al Pearce CBS show, received his final papers as a U. S. citizen July 26. Mendez was born in Mexico.

Here's Gratitude

BY ED FLYNN

New York—Last year when Meredith Blake was singing with Jack Teagarden's band she had him plug a tune her brother wrote. Jackson pushed it as much as he could but it never clicked and after Miss Blake left the band, it was discarded.

Come last month and the brother, Charles Balcoff, filed suit for \$5,000 a performance against Teagarden for alleged infringement. The tune was never published, but Balcoff holds a copyright.

Mia Blake now is with Gray Gordon. The tune in question is *Darling, You Weren't There*.

Buddy and Martha Raye Have it Bad

BY JACK EGAN

(The *Ramblin' Reporter*)
New York—The teams of Tommy and Jimmy Dorsey's bands played a return game so that *Pic Magazine* might take some candids of this stirring event. Again Tommy's boys won, this time by a score of 7-5...

The columnists aren't kidding with those items about a romance between Martha Raye, the comedienne, and Buddy Rich, the drummer. He flies to see her, she flies to see him and they make long distance phone calls

Rich

in the meantime... Frank Suttle, former vocalist with Benny Meroff and more recently heard on his own in Hollywood, has joined Alvino Rey's crew... Joe Helbock, former Oynx impresario, is planning a new club for Nyork's swingsters to be opened this fall. . . . Donna King of the singing sisters, and Axel Stordahl, the arranger, are almost a steady diet... Bobby Dolan, pit bandleader at *Louisiana Purchase*, has three of Tommy Dorsey's alumni in his band—Yank Lawson, Ward Silla-way and Mike Doty.

Edythe Wright With Barnet

Clyde Hurley, T. Dorsey trumpeter, becomes a pappy in April.

Johnny Long, the maestro, doing the town with Gertrude Neisen, the torchy torcheress... Speaking

(Modulate to Page 19)

Dudley Brooks Joins Basie

Chicago—Dudley Brooks, who has been arranging the past several months for Benny Goodman on a full-time basis, joined Count Basie's band here last week. His position will be permanent. Basie said, unless Goodman recalls Brooks when he gets his new band started. Tab Smith, alto saxist, left the band a few weeks ago and will not become a permanent fixture, as was announced earlier.

Enoch Light Still Mending in East

New York—Enoch Light, the leader, is coming along nicely. He was smashed up in a motor crash which killed another person a few months back. "I'll be okay in a few weeks," Light says. Meanwhile, he's making plans to come back with the best band of his career.



Al Donahue's Band celebrated its recording of "Route 23" recently at the Meadowbrook, in Cedar Grove, N. J., with Frank Dailey, Meadowbrook owner. The tune, a stomp ditty, is dedicated to Meadowbrook, which is on Route 23 of the Pompton Turnpike. Donahue's discing, on the Okeh label, is paired with "Southern Fried," a Freddy Culliver tune. Reviewers claim the two sides are the best Donahue has waxed. Above are Phil Brito, Dailey, Dee Keating and Donahue.

The Secret of Jo Jones' Sock



Kansas City—Jo Jones, drummer with Count Basie, revealed how he gets that terrific "sock" to his tub beating while playing a one-nighter here recently. Hal Harbaum's camera caught the secret from behind. "And note my knee action," said Jo. Jo and Basie, with the band, are slated to make a movie in September. *Pic courtesy Bob Locke*.

Haw! Savitt's 'Shuffle' Lost

BY BOB LOCKE

Kansas City, Mo.—Jan Savitt's Shuffle Rhythm was heard here for the first time without the "shuffle" last month.

The occasion was a dance date at Fairyland Park Ballroom. At the last moment, it was discovered that a damper peddle on the piano was broken, causing every note to sound a flock of overtones. So the pianist sat and watched the ivories all evening, while the rolling bass went by the boards.

Doris Day Goes With Les Brown

New York—It didn't take Doris Day long to land another singing berth. She's the blonde from Cincinnati who created a sensation with Bob Crosby's ork, then was suddenly let out in favor of Bonnie King. Doris now is singing with Les Brown's fast-rising band on one-nighters here. Wendy Bishop, blonde whom Doris replaced, returned to Atlantic City and rejoined her husband.

McIntosh with Strong

Chicago—Bob Strong has added Ray McIntosh, trumpeter and singer, to his band. Makes it a 6-way brass section.

It's Back to Strings for Dick Himber

New York—Richard Himber has another new idea. He's added three strings to his lineup, but instead of incorporating them in the regular band he uses them for sweet, straight first choruses. Then the tempo speeds up and the rest of the band goes into a swing arrangement.

It's a novelty which may click, helped by the ingenious arrangements of Deane Kincaide, tenor star of Joe Marsala's Hickory House group and former Tommy Dorsey arranging ace. The stringed unit comprises Brooks Steele and Morris Kohn, violins, and Joe Glassman, viola. Other changes in the band have Chick Dahlsten on second trombone in Chuck Evans' chair, and third trumpet Bob Person, ex-Van Alexander, replacing Earl Baker.

Earl Hines Retires as Leader



Chicago—Freed of his contract with Ed Fox, mogul of the dark Grand Terrace, Earl Hines has temporarily "retired" as a leader. Walter Fuller, singing trumpeter with Hines, has taken over Earl's band and will work under a contract with Fox. Hines, shown (top) here with Count Basie, plans to open a barber shop and a cocktail lounge of his own in Chicago. But later this fall, he hopes to reorganize again and start out under a new managerial setup. Both he and Fox hurled charges at each other last week before things finally came to a head.

Chicago

Get

die, 'cause gonna be movies in that, but you just three-min money little fell the new box field more po machine inc.

It's been a television into the juke cri Roosevelt R's hear from the anyway your-juke progress about r Public, opened a in N strations meeting orders in

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Chicago ture nov der Steve Williams latest in mond (harmonic lists at a complete attached

Peck Fluff Claim

Houston claimed others as standing be burn with a com Chicago back slay hold how Kelley, and lack said, "He that— you will write so good— pot."

Brown New Y replaced coin Hotel change w of Brown ci comp

Get Out Your Makeup, Men; 3-Minute Movies Are Here

BY JACK EGAN

Get out your makeup kits, kids, 'cause it looks like you're gonna be in the movies. Not big movies in theaters and places like that, but little quickies that'll give you just enough time to play a three-minute tune, but enough money to make you a very happy little fellow. It's all the result of the newest development in the juke box field, known heretofore and in more polite circles as the coin machine industry.

Ready in September

It's been no secret that there's been a move on foot to have a television-movie effect incorporated into the dance music dispensing juke crates, particularly with a Roosevelt mixed up in it. Well, Roosevelt aside (it seems James R.'s headaches are coming more from the big movie industry of late anyway), the see-as-well-as-hear-your-juke-box-music field has been progressing very well and is just about ready to let fire on Joe Public. Phonovision has already opened a showroom off Fifth Avenue in New York, has had demonstrations in New Jersey jitterbug meeting places and even now has orders in for a few thousand in its

Solovox and Griff Come to Grips



Chicago—Described as a miniature novachord, the instrument under Stevens hotel maestro Griff Williams' right hand is a Solovox, latest invention of Laurens Hammond (organ). New York Philharmonic conductor John Barbiori listens at Griff's left. The Solovox, a complement to the piano, can be attached to it in 15 minutes.

Peck Kelley Fluffs O'Brien Claim to Fame

BY JACK DALY

Houston, Tex.—Peck Kelley, acclaimed by John Hammond and others as one of the country's outstanding "88" artists, refused to be burned up when approached with a copy of *Down Beat* containing Chicago Jack O'Brien's self back slapping story in which he held how much better he is than Kelley.

Kelley, known for his modesty and lack of interest in flattery said, "He probably didn't say all that—you never can tell what they will write," and dismissed the matter by adding, "If he thinks he is so good—tell him he can have the pot."

Brown Out of Lincoln

New York—Will Hudson's crew replaced Les Brown's at the Lincoln Hotel suddenly last week. The change was said to be on account of Brown's health and also financial complications.

factory. The powers that be expect to have a few hundred in actual operation in scattered spots throughout the country in early September.

The machine isn't unlike the juke box. However, instead of a front that exrays that "innerd" and shows machinery, phonograph records and name and address of the operator, this has a frosted glass screen, about 18 by 24 on the front. On this, for just one nickel, the average man and woman can see musicians moving about just like human beings, playing their horns under the wild direction of a handsome leader, see a pretty little lady chirp a chorus or two and listen, all at once. In other words, it features the music of the record machines and the pictures of a movie short. For an extra dime on the opposite side of the room you can get a beer, too. What more could one ask?

At any rate, it looks to me like these movies-for-a-nickel are definitely a coming thing and will eventually hurt the juke boxes. The day that happens is, of course, a long, long way off. But if this see-and-hear stunt works as successfully as the juke box industry has (and I see no reason why it shouldn't) you can expect to find all the name bands and singers giving their all before the movie cameras as well as microphones. Several coin machine manufacturers have already started action in the picture machine field, Mills Novelty among them.

Phonovision has taken over a New York studio (the Fox place, at least temporarily) and has signed up several bandleaders, Abe Lyman, Ozzie Nelson, Lunceford and Clyde McCoy among them.

Maybe Olsen Was Right

There's still a long life ahead for the record machines—in fact they may go on forever. But the Phonovisions are a definite threat. If you think not, just drop around and see a demonstration.

It was George Olsen who ten years ago predicted that someday a band will play in a ballroom and in several other ballrooms around the country will be screens on which the image of this band will be seen and the music broadcast as it plays it. This turn of events, of which we've just been talking, makes you sorta give that prediction a little thought, doesn't it?

Barnet-Eldridge Deal Goes Cold

New York—Roy Eldridge's plans to junk his own band and join Charlie Barnet were juked when the deal was nixed by Joe Glaser, who manages "Little Jazz" and prefers to keep booking him with a band of his own.

Eldridge says he was all set to leave town with Barnet when the band pulled out of the Lincoln for its current tour, but plans fell through at the eleventh hour. He's still hoping, though, that the tie-up may eventually be arranged.

Also cancelled at the last minute was Barnet's projected "Swing carnival" at the World's Fair in aid of the Volunteer Pilots' Training fund. Despite big advance publicity, organization difficulties made a postponement inevitable. Barnet still hopes to get the concert going when he returns to town next month. One swing session which did work out well at the Fair was the evening organized during Negro Week on the American common. Benny Carter's Orchestra headlined in a concert which went over solidly at the Fair and on the air. Stars who took guest shots included Maxine Sullivan, W. C. Handy, Tiny Bradshaw's band with Madeline Green; the Calypso Troubadors, and several Negro song-writers featuring their own works.

Raskin With Rey

New York—Milt Raskin, pianist who became known for his Krupa and Teddy Powell work, has joined Alvino Rey's band.

NEWS

DOWN BEAT



Dictators, Diplomats and Donald Duck all gather under the baton of the pseudo-Adolph Hitler third from the left in the front row, who is only maestro Boyd Raeburn wearing a rubber mask effigy of der Fuehrer. Front row includes Fred (Chamberlain) Conaway, Duke (Mussolini) Durbin, Raeburn, Chuck (Chiang Kai Shek) Hill, Emmett (Joseph Jerk) Carls, and Les (Rockefeller) Penner. Boys in the back row are Ralph (Stalin) Larson, Fred (Gandhi) Wainner, Ray (baboon) Thomas, Homer (Don Duck) Bennett, Claude (Mickey Mouse) Humphries, and Mal (Andy Devine) Grant. The shot was taken on the stand at Avalon, Barron Lake, Mich.

Johnny Richards Set for Fancy Rockwell Buildup

Los Angeles—Johnny Richards, the former radio and film studio arranger who returned to the dance band business to head a specially organized band assembled to share the Casa Manana booking with the Andrews Sisters, is set for a high pressure build-up by General Amusement Corp. (Rockwell). Coast heads of the Rockwell office are convinced band can be developed into a big money unit in a short time and will put full steam behind the drive.

Richards, following a recent tour of one-nighters and an appearance with the Andrews Sisters at the Paramount Theater here, was set to replace Rudolph Friml, Jr., at the Biltmore Hotel Aug. 8 for four weeks with options.

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{ West of the Rockies }



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Made of a special black corrugated material in an embossed "leatherette" effect. Extra reinforced construction gives greater rigidity and strength. Front measures 20½ x 33½ inches. Has an extra shelf for spare music or accessories. Folds flat for carrying. Used by foremost "name" bands. Your local dealer is now offering a \$1.00 Porta-Carry Case free with every four Deluxe Model Porta-Desks.

Selmer

ELKHART, INDIANA

Boys Go for Scott's 'Huckleberry' Music

But Controversy Still Rages Over The Band's Style

BY DAVE DEXTER, JR.

Chicago—Raymond Scott's "huckleberry duck" music went on exhibit here for the first time Aug. 2 when the former Harry Warnow and his men, with Slats Long on clarinet, opened the Sherman Hotel's Panther Room.

Scott's music remains highly controversial stuff. Most of the musicians admired the intricate scores and high standard of musicianship displayed by the group, but on the other side of the fence were the collectors and *le hot* devotees who saw in Scott's fare a poor substitute for the heavy jazz of Lunceford, whom Scott followed into the spot.

Scott uses arrangements by himself and Hugo Winterhalter, the ex-Jack Jenney and Larry Clinton saxist. His personnel here includes:

Art Ryerson, guitar; Andy Pford, drums; Chubby Jackson, bass; Bernie Leighton, piano; Benny Lagesse, alto; Stanley Webb, tenor; Slats Long, alto-sax; Charlie Brosen, tenor; Johnny Owens, Steve Markert, Bert Lamare, trumpet; Chuck McCamish, Waddell DeLory, trombones.

Nan Wynn, under contract to CBS, sings with the band and is guaranteed three shots on every broadcast.

Basic in Town Again

Two weeks before Count Basie went into the State-Lake Theater, he and his men worked out of Chicago doing one-nighters and record dates for Okeh. Earl War-

ren is back in the first alto chair. The boys are hepped up about the movie they'll make in the fall.

Generally speaking, the "big spots" are dull—which is the rule in August. Herbie Kay's new band at the Blackhawk (taking over where Blue Barron's "music of yesterday and the day before," etc. left off) is plain bad. Plenty of

clinkers, undistinguished arrangements and an off the cob trick of using his theme *Violets a la Kyser* stamps Kay's present crew in the mediocre class. Ray Noble's band at the Palmer House was unimpressive except for a couple of instrumentalists and an occasional arrangement in his 1936 "Rainbow Room" groove.

Norvo's Getting Fat

Red Norvo passed through town, picking up a new combination xylophone-marimba on the way, claiming he had "the greatest band I've ever had." Red has put on about 33 pounds and now weighs a little over 200. He thinks he'll be back on records again by October. Norvo left for Kansas City and will go to Oklahoma City from there.

The Aragon-Trianon setup, musically speaking, remains as sad as ever. And the south side holds little nowadays except for stage shows with colored bands on the Regal stage. Good jazz in the little joints is hard to find chiefly because most operators won't spend enough for a leader to use six or more men. Plenty of piano-drum combinations around, however.

Musicians Hail Lunceford

And if Lunceford proved a so-so draw at the Sherman, he got plenty of personal satisfaction anyway from the welcome the profession gave him. Glenn Miller and all the Miller boys rarely missed a night at the Sherman. Norvo made a bee-line for the spot when he hit town, with his men. So did most every other leader. Those screaching trumpets and Willie Smith's alto held a certain fascination for the boys whose bosses won't allow that kind of stuff on the stand.

"Tub Beater" Wants To Be Undertaker



Chicago — Oliver Steward Coleman, 25-year-old skin beater with Horace Henderson's fine band here, is studying embalming and hopes to become an undertaker. Born in Beaumont, Tex., Coleman is married, has no children, and got his start with Earl Hines. He has also played drums for Erskine Tate and Ray Nance. He also does arranging for Henderson and works under a terrific inferiority complex. "I'm always scared," he says. Chicago musicians claim Coleman is one of the best in the business. *Pic by Ray Rising.*



Talk of Chicago . . . Raymond Scott's new big band, with Nan Wynn (left) as star vocalist, is the hottest thing of the moment in the toddlin' town. With sidemen like Artie Ryerson, Chubby Jackson, Chuck McCamish, Slats Long, Stan Webb and Steve Markert, Scott is doing a bangup job at the Sherman. Scott and Nan are shown here with Bob Perry of Station WORL, Boston.

'My Style is Plain Corny Now,' Ted Lewis Admits

Chicago—"As a musician I'm really brutal but I'll admit there's one thing I still have and that's a certain amount of showmanship."

Ted Lewis, in a mellow mood in his 29th year as a band leader,

no longer defends his clarinet style which brought him fame and immortality in the annals of American show business. Now playing the Chez Paree here with a "new" band (almost every year he pops out with a "new" outfit) Lewis has changed appreciably in recent years. Gray, but spirited, the old high-hatted tragedian of jazz admits dance band musicians of today are real musicians who get by on talent instead of funny hats.

"I Couldn't Keep Up"

Said Lewis:

"My old type of playing is plain corny, now. It just isn't modern and I'm one guy who is willing to admit it. I couldn't keep up with the musicians of today. These kids really know music. Take any player in a band, and he'll know more about reading and playing music than most of the musicians of my day all put together. They've got to be good, now, because there is so much competition, and the public won't stand for mediocrity."

Lewis' band is the best one he's ever had. It's ragged at times, but just as often it swings into a solid tune displaying fine cornet, hot clarinet and tenor. And yes—Ted still uses his top hat and "incidental singing" style on old Lewis

standards like *Hat With a Silver Linning*, *My Old Flame*, *Three O'Clock in the Morning* and *Medicine Man for the Blues*.

Benny Plans His Band

(From Page 1)

as telling friends. But as time went on it looked as if the mixed band idea would not prove practical. The only man who knows the answer is Benny himself. And Benny isn't talking until he's made up his mind, had a good rest, and is ready to start all over again. Ziggy Elman, for sure, will be his featured trumpeter when the time comes.

Krasney Gets GAC Post

New York — Milton Krasney is the new general manager of all General Amusement Corp. offices, with headquarters here. Krasney, formerly president of the AFM local in Cleveland, was hired by Tommy Rockwell, GAC president, in Los Angeles a couple of weeks ago.

Krasney also is personal manager of Edgar Bergen, who is booked through MCA. He'll continue in that capacity. Rockwell wants Krasney to oversee operations of the various GAC offices scattered throughout the country.

King Takes Peck's Crosby Horn Chair

Denver—Al King, former Freddy Martin trumpet man, replaced Bob Peck in the Bob Crosby band's trumpet section last week. Trumpets now line up with Max Herman, Muggsy Spanier and King.



New Trumpet Find For Sonny Burke

Lake James, Ind.—Sonny Burke, whose youthful Detroit band is one of the up and coming orks of 1946, has added Mitchell Paul and Louis LaRose on trumpets. Paul is said to be a real discovery. They replace Al Sharaf and Bernie Mitchell. Burke and band are set at the lake here indefinitely.

Latest records are reviewed on page 14-15 of this issue.

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What's the Beat?

Down Beat's inquiring reporter each month asks a question of four musicians taken at random. How would your answer stack up with these?

THE QUESTION

What's your reaction to the AFM law requiring each local to "purge" itself of members proved to be working in the interests of communism or naziism?

THE ANSWERS

Blue Barron, band leader: "That law is a necessity. It's unbelievable that this class of people would want — let alone be allowed by law — to agitate against our form of government, to which they owe their existence, their very right to carry on their subversive activities. With the world in such a state

of turmoil as it is now, I believe that every measure should be taken to curb this anti-American element. Here's hoping the AFM law leads the way to similar national legislation."

Hal McIntyre, lead alto, Glenn Miller band: "This law has my whole-hearted approval. Our U. S. Constitution guarantees every one of us the right of expressing his thoughts and opinions on any subject. But when a group starts to abuse that privilege by advocating the overthrow of the kind of government and the freedom of thought and action that that Constitution grants, it's time to apply the squeeze to those joes. And the AFM anti-subversive law is just that squeeze."

Willie Smith, alto and vocal, Jimmie Lunceford's band: "I think the AFM law requiring locals to purge themselves of Communists and Nazis ought to be handled very carefully. After all this is a democracy, and we stand for freedom of opinion, even though we may not always agree with that

opinion. Likewise it is very easy to call anybody you don't like or any one whose opinions you don't agree with a Nazi or a Communist and thereby condemn him in the eyes of others."

Harold Stokes, WGN bandleader and musical director: "The AFM has a great number of foreign born musicians whose sympathies are naturally with their homeland. But in view of the international situation now existing, everyone of them should thank God for America, the land of opportunity, and those that think and speak otherwise, don't ask them out, throw them out!"

Dave Bowman Joins Teagarden Band

New York—Dave Bowman, Canadian pianist who for a couple of years was featured with Bud Freeman's jam group, is the new 88 man with Jack Teagarden's band, succeeding Nat Jaffe. Teagarden closed at Sea Girt Inn Aug. 9 and is gigging around the New York area.



Kay Kyser had him a sax section last month when he subbed for Benny Goodman at Catalina Island. Here Kay (right) is shown with (left to right) Buss Bassey, Toots Mondello, Les Robinson and Jerry Jerome. Vernon Brown, trombone, is in background. Robinson and Jerome are now with Artie Shaw. Pic by Al Spieldock.

Now it's 'Nora'

The daddy of radio theme songs—Vincent Lopez's famous "Nola," which the piano-playing maestro introduced over WJZ back in 1921—is to go the way of all ASCAP tunes if their threatened stoppage over the air comes to pass. Faced with the air loss of his beloved "Nola," which is controlled by the Society, Lopez has gone out and done something about it already. He has composed a ditty with a similar tinkling strain running through it and has furthered the "Nola" kinship by naming it "Nora." Lopez will introduce it when he becomes a permanent fixture on the "Show of the Week" over WOR Sept. 29.

Spitalny Girl Dies on Her Wedding Day

New York—One of Phil Spitalny's outstanding girl musicians, Miss Gertrude Bogard, died of pneumonia Aug. 3, a few hours after she was to have been married to Dr. Thomas Bridges.

Miss Bogard, only 23 years old, died at the hospital where her future husband was an intern. Members of the band were "broken up" over the loss of one of the band's most popular members. Miss Bogard had been ill only three days. She played vibes and chimes in the band.

JULY 15, 1940

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'The War May Kill Jazz in Europe'

British Fan Tells Latest News of Activity Abroad

Note: The following article was written and mailed to *Down Beat* July 17. The writer is prominent throughout Europe for his cordial jazz broadcasts over British radio. It especially timely now to publish Holloway's dispatch at the most crucial moment in Great Britain's history.—EDS.

BY JAMES P. HOLLOWAY

If the last war brought about the birth of jazz in the Old World, this one may well kill it. Or at least stun it to silence for a long while as it has in France and those other stricken countries.

Way back last September the shock of war administered a tidy blow to public entertainment, but as time passed and nothing much happened and we still worked and slept undis-

turbed by air raids, things picked up and even achieved a greater momentum than previously. The result: a mushroom growth of nightclubs last winter cashing in on boredom and the desire to have a good time while the going was good.

Swing Readjusts Itself

Paris was different. Doubtless trying to strike a note in keeping with the vast war effort the French were then putting forth, governmental decree ordered all Montmartre and Montparnasse cabarets to shut down by midnight when they should normally be waking up. For a while Paris nightlife was extinct and only later did jazz pick up the tune again and then in a minor key; for all but a handful of the American jazzmen had boarded the New York bound freighter from Bordeaux in the early days and most of the local musicians were in the army.

Gradually the swing world readjusted itself. In London the call-up of musicians has been very slow and it's only lately that leaders have had to cast around for replacements. Radio relays from U.S.A. were resumed and in the program designed for the forces but actually listened to by the majority of people since it offers brighter fare, swing music began to have an even greater place than ever before. Rhythm clubs continue to function and only the other day a crowd of cats besieged the doors of the main London club

Stroke Kills Johnny Dodds

Johnny Dodds, 48, famed Negro clarinetist, was killed by a paralytic stroke in his home on Chicago's south side at noon

Thursday, August 8. Dodds was probably the oldest living jazz musician playing.

Born in New Orleans April 12, 1892, Johnny began playing the clarinet when he was a boy of 16. After building an enviable reputation as one of the finest young musicians in New Orleans, Dodds came north in 1918 with his drummer brother, Baby, and together they gained fame as members of the old Louis Armstrong Hot Five and other famous old jazz groups. Johnny also played with the great King Oliver band.

Dodds is credited by many with having been the influence behind the work of the great French Teschemacher, creator of "Chicago style" clarinet.

He had been playing for the past year against strict doctor's order, after a stroke felled him last fall, temporarily paralyzing his hand. Just a few days before his death Dodds had recorded for the forthcoming Decca New Orleans album.

He is survived by his wife, Georgia; mother, Mrs. Maggie Allen; brother, Baby; and sons Johnny Jr., 19, and Rudolph, 17.

to hear a jam session which the writer helped organize. Participating were several well known stars who had to leave hurriedly a Continent where jazz is heard no more.

A Really Fine Session

That was a memorable evening in many ways. If the news was bad (and it couldn't have been much graver) it had far from a dampening effect on the players and audience alike. Leading was Stephane Grappelli, ace French fiddler, one-time leader of Europe's first outfit to win world recognition—The French Hot Club Quintet. With him were Johnnie Claes, a young Anglo-Belgian who played cornet with Coleman Hawkins in Holland and Belgium; Freddy Bierman, who after 10 years in Holland where he drummed with Benny Carter, had to quit quickly

and leave to an unappreciative Teuton the super drum kit given to him by Gene Krupa; Reggie Denis, a Belgian who managed to cycle to Antwerp with a guitar strung on his back and the clothes he wore, and Lauder Caton from the West Indies via Brussels.

The group was completed with Russ Allen, a Canadian bassist; Jack Llewellyn, a third guitar; Aubrey Franks, tenor; Harry Parry, clarinet, and the country's outstanding swing pianist—George Shearing.

But Fail on the Air

The session was an unqualified success and the six-piece rhythm section came as near to swinging as any I've heard over here. The pity was that the boys couldn't reproduce their form a few days later when the B.B.C. broadcast a repeat session. On this occasion atmosphere, surroundings, audience, balance, timing—all were wrong and the group sounded completely unnerved and spiritless.

Two more recent arrivals from refugee packed Bordeaux where they gave their cars away at the quayside are Henri Schaeff, guitar-playing associate of Charles Delaunay of "Discography" and French Hot Club fame, and Max Geldray, a Dutch harmonica virtuoso who as far as swing is concerned leaves Larry Adler standing. This boy, who was with Ray Ventura and Danny Polo, plays some extraordinary stuff on his instrument, so much so that such sober students of 'le hot' as Paressé and Delaunay got him to record a couple of sides for the *Swing* label. "Geldray's Swing" and "Limehouse Blues" are the titles and they are available to Victor.

Where is Reinhardt?

Mention of *Swing* reminds me that almost up to the invasion of France they were still waxing some excellent jazz in Paris. Musicians were limited to a handful of notable Frenchmen plus about four American colored boys who chose to stay on when the exodus across the Atlantic started. They were Charlie Lewis and Ray Stokes, two pianists; Oscar Alleman, the Brazilian guitarist whose praises I've sung in a previous *Down Beat* article, and a trumpet man who will still be remembered on your side where he played years ago with Noble Sissle—Arthur Briggs.

Together with Django Reinhardt, Philippe Brun and tenorist Alex Combelle, one of Hawk's few white rivals, and one or two more French stars free from military service, these last few exponents of swing kept the flag flying almost to the end and every Sunday afternoon one could hear Delaunay broadcasting their records from Poste Parisien.

But that was just prior to the break-through preceding the Battle of France. Now jazz is dead in the country whose watchword was once Liberty, Equality and Fraternity, and it will be many a long day before a horn is heard again in the deserted boites of Montmartre hill.

Efforts have been made to locate Django Reinhardt in the endeavor to bring him over to London to join his fiddle playing sidekick Grappelli, but he cannot be traced. Whether he joined the throng who trailed wearily Bordeauxwards is not known. Maybe he has resumed the nomadic caravan life he knew before the Hot Club brought him forth into the limelight of world fame and with his guitar is wandering somewhere about France. Few there will be now to listen to the uncanny genius of one of the greatest natural musicians jazz has ever known.

Hot Jazz on the Sabbath!

And of the future? Who can guess? Hitler has a habit of acting suddenly and unexpectedly. What may be an accurate forecast today will be old news by the time this reaches you. So far enemy action has not unduly disturbed our daily life or our nightly jazz. That may all be changed tomorrow and those who think that dancing and dance music strike a discordant note against the sombre intense tones of the nation's struggle may be justified by events. Meanwhile the general opinion is that to work well relaxation is vital. "Let the People Sing." And swing too, if they want.

Fatty Martin's Harmony Five, One of Texas' Pioneer Bands



"Fatty" Martin's Harmony Five in the days of the checkered tuxedos. Left to right: Billy Bacon, clarinet; "Fats" at the ivories; Mark Westcott, soprano sax and entertainer; "Turps" Wells, banjo; Leslie Brown on the skins; "Pops" Louise, trombone. Pic courtesy of Westcott.

BY GORDON STRACHAN

Houston, Tex.—Guy L. (Fatty) Martin is gone, but he won't be forgotten.

Although the 360-pound, ivory-tickling Houston jazz pioneer died April 23 in a San Antonio hospital, friends are still grieving over his death. For "Fatty" Martin was the guy who overshadowed the great Peck Kelley and Jackson Teagarden as king of Houston dance band leaders when jazz was in its prime.

Let it be said to the credit of Peck and "Big T," however, that "Fatty" held the top rung here in those days mainly on personality, not musical ability.

Couldn't Read Well

No musical genius, "Fatty" was a typical dance piano player. He read very little music, and his pudgy fingers kept his hands confined almost entirely to the middle of the keyboard.

But despite these handicaps, "Fatty" had excellent rhythm and played "solid" jazz. He could fake anything the flappers and their boyfriends wanted, and his happy-go-lucky nature helped him gather a pretty clever combo around him at all times.

Recorded for Victor

Martin became, after a lot of tough strugglin', one of the most popular bands to ever come out of Texas. They even recorded for Victor.

But "Fatty" and his boys soon found that cats are fickle people, and their tastes forever change. The group rode the crest of the wave until the bottom dropped out of jazz after the '20s, and then passed from the picture.

"Fatty" spent the past 10 years jobbing around in between business ventures, and wound up his career last year as a concessionaire with a traveling carnival. Yes, "Fatty" Martin is gone, but according to Mark Westcott, who is now a floor-walker for Montgomery Ward here: "A guy as big as 'Fatty,' whose heart was as big as his gut, can't be forgotten."

And there are plenty of others who echo them sentiments.

Immortals of Jazz

A professional musician, playing in the best bands of the South when he was 15—that's Emmet Louis Hardy. Born June 12, 1903, in Gretna, La., a suburb of New Orleans, Emmet gained undying fame as a jazzman with his superlative cornet style which was heard on

the old Orpheum circuit, the Streckfus steamship lines, and in Orleans brightspots. Hardy's friends, and friends of the late Bix Beiderbecke, claim Hardy taught Bix many fundamentals and that the Davenport artist always looked upon the frail Emmet as his idol. Hardy never recorded, but his fame has lived through the years with such reputable artists as Ben Pollack, Paul Mares, the Boswell Sisters, Jimmy Dorsey, Monk Hazel and others still attesting to his genius. Death from tuberculosis ended Emmet's career June 16, 1925. He was buried in Hook and Ladder Cemetery, Gretna. *Down Beat* nominates Hardy for his "Immortals" honor because of his unique style, his superb musicianship and his pioneering in general.

20 D. E. D.

New Orleans—Kid Rena—Louis—was 8 or 10 between numbers for hot cornet. "We can't go too far a couple of miles." The men in the drunk drunks. "Man—by the center—Renfro or stand and move." "Someday or the band—ful," Rena.

"Harry that's a bad spot!" They—Abbie Brumfield or Herman's—of the joint. Big Eyes—clarinet. A If he could a week, four days.

"Them about \$15 union girls—make better toative prof

Nation To Be Drummer contests all the joint. New York October 25 mark the stage drumming on file all country. will include rudimentary drum sec and buglin

'Piano in Band' is Dull and Boring

Piano in the Band, by Dale Curran, Reynal & Hitchcock, Inc., New York, 261 pp.; \$2.

A dull story to start with, poorly written and showing the author's limited knowledge of the dance band business summarizes this novel. It's the old "art vs. commercialism" plot again, but anemically presented. *Piano in the Band* is boring stuff, unrealistic and not even entertaining.

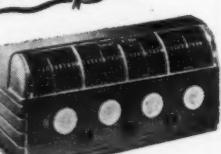
Maxine Sullivan Back on Old Label

New York—Maxine Sullivan is back on wax—the Columbia label. She was on Victor. Maxine cut four sides with John Kirby last week. *If I Had a Ribbon, Molly Malone, Barbara Allen and Who's Sylvia?* Kirby and Maxine are at the Ritz Carlton, Boston.

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Today in New Orleans—

Felt Hat, Plunger And Beat Horn Are Monk's "Props"

BY DAVE STUART

In all the south and most of the north there is no finer cornetist than Arthur (Monk) Hazel. A swell guy, too, with Lloyd Danton's 5-piece outfit at Pete Herman's in New Orleans, the Monk knocked himself out night after night for us.

Hazel played all the old good ones from *Dippemouth* to *Tin Roof* and back again. He enjoyed playing for us—he enjoys playing for any musician or really interested person—but back in Houston Peck Kelley was probably playing his tangos and the inevitable *Wind and the Rain in Her Hair*.

Get Monk on Wax!

If John Hammond wants to record some of the better "undiscovered" musicians, why not put Monk in front of a good Dixieland outfit and let him go?

He has a tremendous hot vibrato—the stuff drives out of his old beat cornet, somewhat like Muggsy—the top of a felt hat and a plunger. Get this man on wax!

* * *

New Orleans Notes, 1940 style:

Scramble for Coins

Kid Rena—he used to play with Louis—works in a taxi dance for 8 or 10 hours a night. No rest between numbers. One man goes out for hot coffee several times a night. "We can go to the can if we don't go too often." And that for a couple of bucks a night.

The men's eyes roam over the floor as they play. Occasionally a drunk drops a nickel out of his pocket.

"Man—there's a nickel out there by the center post—go get it," and Rena or the sax men are off the stand and on the nickel in one movement.

"Sometimes we pick up an extra three or four bucks a week for the band—those drunks ain't careful," Rena smiles.

"Harry Shield's outfit—Man, that's a buck and a half a night spot!"

"They can't read—that's why Abbie Brunies and his men—and all the rest—get a buck or two a night."

"What do you mean, we have no union? There's Bonano's and Herman's—and—and—hell, a lot of the joints are union!"

Big Eye Louis plays a lot of clarinet. A couple of times a week. If he could work two more days a week, he'd play good clarinet four days a week.

"Them musicians—hell! I get about \$15 a week on tips and another \$10 or \$20 hustlin' for some girls—man, it's a hell of a lot better to have an artistic and creative profession like mine," quoth

National Drum Contests To Be Held Next Month

The second annual American Drummers Association national rudimental drumming championship contests will be held at the New York World's Fair Sunday, September 29. This competition will mark the second year that A.D.A. has staged a national contest for drumming supremacy, and entries on file already indicate representation from almost every state in the country. Competitions this year will include rudimental drumming, rudimental quartets, rudimental drum sections, tenor drumming, and bugling.

the waiter.

Harry Shields had his upper teeth knocked out in an auto accident so he's playing a borrowed silver tenor. Four of the keys are soldered up and the bell falls off several times a night—but he plays fine stuff on an instrument he hates. I wonder if Peck Kelley still has "The Wind and the Rain in His Hair?"

"New Orleans is not like it used to be," Orin Blackstone told us. "Ted Fio Rito's in town, so that's

FEATURES



Leighton Noble scans the Beat in company with (left to right) Bill Calvert, the band leader; Virginia Rogers, vocalist, and Tommy Kalbers, also a vocalist, with Noble. Shot was made in the Hotel Cleveland Bronze room in Cleveland.

our jazz for the next few weeks."

All men are created equal. "Take a seat in the back of the car, black man." The theater marques read "Colored balcony."

"It's the same old South—

"A regular children's heaven—
"Where they don't go to work
till they're seven."

Seems there's a little graft in the local union here—man!" We have Duchin, Tatum, Zurke On.

and Wilson on record—we don't need Peck Kelley—let's get Monk Hazel before it's too late!

Una Mae Cuts Wax

New York—Una Mae Carlisle, who plays piano like Fats Waller, cut her first four sides for Bluebird last week. One was titled *Papa's In Bed With His Britches On*.

He Mixes Color With Music

Philadelphia—Working on the theory that color and tone have a natural affinity for each other, Philip A. Pizzi, local radio singer, has for the past 10 years extended every effort toward the blending of music and color painted electrically. The artist's idea portraying sound waves in color is designated to form an optical illusion of that otherwise unseen or "phantom" quality of vibrations. It is now perfected to rapidly change color harmonics to match the mood of the music. By means of a unique control board, he can illuminate the bandstands and background in many color blends. Pizzi is well known as the "Phantom," who sang over the air and with many orchestras in theaters and night clubs. His new orchestra is now being organized.



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Ex-Crosby Saxist Builds His Band A "New" Way

BY DOTTY DAVIS

Philadelphia.—To hear all those Willie the Weepers tell it, the band business is all shot to hell, slaughtered at the shrine of those shining lights that stepped out of a band to start one of their own. They would have you believe that too many side-men were making a stab at the stick, not only undermining the big stars but starting out with two strikes on themselves.



Kearns

Maybe Jack Teagarden had a right to sing the blues when the investment of his backers dipped 25 grand in the red. And maybe Harry James didn't become the sultan of swing in six months. Still, there hasn't been one bit of evidence brought to light to believe that the name bands have reached the saturation point. Any New York booker will tell you that what the business needs is another dozen Glenn Millers. They'd settle for two right now.

Killed on the Road!

If Willie was right, you can bet your last lox sandwich that Joey Kearns would still be batting away in the sax section along with the other Bobcats. At the turn of the 40's, when all the sidemen were hitting the road with bands of their own, and getting no place in a hurry, Joey handed in his notice to Gil Rodin and said gum-bye to the Bob Crosby boys. But it was no hitting the road for Kearns, who gave the Jan Savitt gang its first clarinet kicks.

As Kearns so aptly put it himself, the whole trouble with the newcomers was that they took the surest way out by dragging the boys out on the road and knocked themselves out before they even had a chance to get their first wind musically. And Kearns didn't have to read any books to learn about the hazards of barnstorming. For seven months, he kept jumping from one town to another with Bob Crosby. And before that, for many months with Jan Savitt. He knew how little he felt like playing

Who's Kearns?

Musicians and leaders alike can get good advice from Doty Davis' story here regarding Joey Kearns, the young Philly maestro. How to avoid the pitfalls when organizing your own band is revealed simply and honestly by Kearns, who not long ago was blowing a sax for Bob Crosby. Kearns came into prominence during the network strikes a few weeks back. His band, of all the studio groups aired at the time, was the only one which attracted nationwide attention with its musicianship and excellent arrangements.

after finishing a late gig in Atlantic City and expected to be raring to go the next night in Springfield, Mass. It just ain't in the cards. Besides, very few of the bands on their first time out make any money on the road. The boys in the band don't want to know from nothing, they want those padded pay-checks every week, whether the dance is washed out or the promoter takes a powder. And the promoters—God bless 'em—can't be blamed when they refuse to jack up the ante when the sideman makes his first trip around the backwoods circuit. No wonder they hit in the red from scratch, and seldom come out of it.

Joey Goes to a Studio

As a result, Kearns turned his back on the big build-up stuff about Joe McJerk leaving Smartie Pashaw to show the kids out in the sticks what it was to really swing. Sure he was going to have his own band, he always wanted to, but he wasn't going to do it at the expense of a knock-out powder. To hell with the name in big letters on window cards and high-pressure press agents. What Joey wanted was a job where he could build a band and not wind up with a bunch of very tired and discontented guys.

So Kearns came back to the town where he got his first start with Jan Savitt, and took the job as studio director at WCAU. Mobile, Ala., not far from the deltas, is where Joey first got imbued with the spirit of swing, but since he graduated from the University of Pennsylvania here in 1930, his sax and clarinet wizardry was such that the band leaders held him here in town. And it was just as well. But it's none of the long-hair or mickey mouse stuff that Kearns is dishing out on WCAU. It's an out-and-out dance band. "I'd sooner quit the business if I had to have a corny band" is the way Joey put it.

And No All-Night Gigs!

Sure he might play some corn concertos, even the super symphonic jazz. But that's the advantage of breaking the band in on a job where the boys have to play different types of programs each day, giving the maestro a golden opportunity to feel out what is best suited for the band and at the same time experiment with different types of musical arrangements and instrumentations until he hits the thing he's wanted all his life.

There's no jumping around the country to do it. Working hours amount to only two and a half of playing time. No all-night gigs. Plenty of time for rehearsals. The boys in the band have a chance to



Mary Ann Mercer. brunet sparrow with Mitch Ayres' band, grabs a bite between sets on a Bluebird record date. Ayres' platters, most of which feature the fine alto sax work of Harry Terrell, are moving up as best sellers on the Bluebird lists. Miss Mercer is one of the reasons. She always knows what time it is.

get plenty of sleep—and sunshine. And the pay ain't half bad, as any local lad will tell you.

One other thing, Kearns pointed out, between sips of the steaming java, most of the sidemen-sprouted-leaderman made the major mistake of taking to the networks from scratch in hopes of turning an overnight trick, letting the whole country hear it when you're not even half ready. It takes more than a dozen or more of star instrumentalists to make a star band. Even though WCAU is a key station on the CBS network, Savitt at one time feeding about a dozen shows weekly to the chain, Kearns wanted the hearing reserved only to local listeners. The boys have been whipping in shape for six months now and still Kearns hasn't gotten the gang to the stage of perfection he seeks. As a result, it was thumbs down when studio officials wanted to feed him to the chains.

Strike is Kearns' Break

It wasn't until Jimmy Petrillo pulled the dance remote off the air that Kearns had to be rushed into service and being a studio band, was able to have his music pumped to the networks. And while the strike was short-lived, CBS officials had a chance to hear what they'd been missing and insisted that Kearns continue on the chain. But it's only one or two shots he's keeping. But from the amount of fan mail he's been getting, and it's no press agent pumping away from this Underwood camp, it's going to be tough to keep Kearns' broadcasts local.

The soundest bit of advice Kearns can give to all those other sidemen rounding up their own bands is that they hide away at some radio station and give the band a chance to build. Forget about the road until you're ripe. Don't rush it. When you're ready, the promoters will start hollering for you. Kearns is getting a week's vacation from studio assignments this month. "Guess you'll fill in with one-nighters," we carried the question. "Not on your life." Joey shot back. "We'll leave all the road work at present for the prize fighters. Maybe we'll play a dance in town to let the boys get the feel of a dancing crowd in front of the stand. But for the rest of the week, it's a vacation, and we're going to take one."

Watch For Down Beat
the
1st & 15th
of Each Month

Social Security Made Easy in One Lesson!

BY PHIL A. McMASTERS

(President of the Florida Conference of the A. F. of M.) Traveling musicians, although they are supposed to be covered by all the various benefit provisions under the Social Security Act, are NOT getting the benefits the law is supposed to provide them.

I will show you just why.

If a band leader is an independent contractor (and as such he is responsible for the excise) he must pay a three per cent tax on the payroll of his employees to the federal government, and he is thus deprived of his rights under the benefit provisions of the law.

How 'One-State' Bogie Works

Many state Unemployment Compensation Laws follow the principal that an employer is one who hires eight or more persons during some part of a day in twenty different weeks in the calendar year. And this is the same definition used by the Bureau of Internal Revenue in determining an employer under the Federal Unemployment Compensation section of the Social Security Act.

So even if the leader of a traveling band were held liable by the federal government for these excise taxes, and even if he paid the Bureau of Internal Revenue the full three per cent tax on his employees' payroll, the MUSICIANS themselves would have no wage credits in any state unless the leader had elected to pay into the fund of one state the tax on salaries he had paid out to the men while on a tour all over the country. BUT . . . if the band happened to play a total of 20 weeks in another state, the leader would be required to pay the tax into the fund of that state, and the musicians would have credits in two states, but not enough in either state to qualify for benefits.

Everybody Loses Out

In the case of a small band working in a tavern or small nitery, if the leader is considered the employer, he won't be recognized as such under the law if he has less than eight men in the band. And if the waitresses, bartenders, acts and others working in the spot total less than eight, they, too, being employees of the management, lose out for the same reason, that the law does not recognize their employer as such if he employs less than eight persons. BUT . . . if the management is considered the employer of everybody working in the spot, including the band and its leader, they all become eligible for benefits because then the law recognizes the management an employer.

That applies only to unemployment benefits, however, as the Old Age Insurance provisions of the act require all employers to collect and pay in the tax regardless of duration of employ.

Any musician who has failed to get a social security card in the belief that he won't have to pay the tax is in error, because the law states that until the employer collects the tax from him, the employee is liable to the government for it.

Purchaser Is the Employer

A band leader is not in any sense an employer because he does not control the men in the band in a legal sense. The real employer, the purchaser of the music, does have control to the extent that the leader directs the other employees as to their hours of labor as set down by the purchaser. He also plays the type of music desired by the purchaser, and accompanies any other entertainment which the purchaser has employed to further his business. The band leader is not in an independently established trade or business, as his service is only used to further the trade of some other business, and he does not furnish any finished product but merely contracts for the service of the crew or orchestra. He is merely a foreman.

In the matter of social security, the booker, more than anyone else, is responsible for the musician's failure to get his rights. The booker has wanted the information as to the salaries paid each individual musician withheld from the purchaser of the music because it would cause him a little more concern and work in trying to justify his commission if the purchaser could see what each man was getting on the job.

'Leader-Employer Is Stupid'

In the case of an incorporated band the corporation must pay taxes on all employees of the corporation (which includes its officers) and it must be full time work; there can be no "casual" employment.

It is the writer's opinion that a leader who thinks that he is an employer when as a matter of fact he would starve to death in the event he himself did not have employment, is stupid.

I have covered the problem, briefly. I have tried to put it into language which will explain it satisfactorily to leaders and sidemen so that they won't have to ask for legal opinion. The solution to the problem is just as simple as this explanation of the problem itself, but it will require cooperation on the part of musicians, and patience enough to wait for a proper solution by the various units of government who don't know our reasons for carrying on this music business in the manner we do.

Kurt Polnarioff With Jan Savitt

New York—Kurt Polnarioff, violinist formerly with the Pittsburgh Symphony, has signed to join Jan Savitt. Savitt for a long time has had in mind using a string quartet to be used in conjunction with his big swing band. Polnarioff, known professionally as Paul Nero, recently made his debut in big time jazz circles by appearing on the Chamber Music of Lower Basin Street Sunday program heard on 104 NBC stations. Savitt also will fiddle in the quartet and three other string artists are to be found yet.

Tony Martin In Milwaukee Jam

BY SIG HELLER

Milwaukee—Tony Martin's late appearance on the stand at Fair Park last week caused him, later in the evening, to have part of his pay withheld (with permission of the AFM Local), and a mess of trouble for his band, which actually is Bob Zurke's, C. S. Rose, park manager, refused to pay after Martin appeared an hour late. Zurke's men played in "corny" style behind Tony's vocals, and all in all, it was a headache for the radio star. Now he's trying through lawyers, to collect his money. The band broke up after the dance. Steve Swedish's local band carried on, won a lot of friends and will stay on at the spot.

Grand Terrace Fire Ruins Band's Horns

BY HARRY DAVIS

Louisville, Ky.—Luckily it was the middle of the afternoon last month when the Grand Terrace here caught fire and burned to the ground, leaving nothing but smouldering ashes and mangled horns belonging to the boys in C. V. Williams' band.

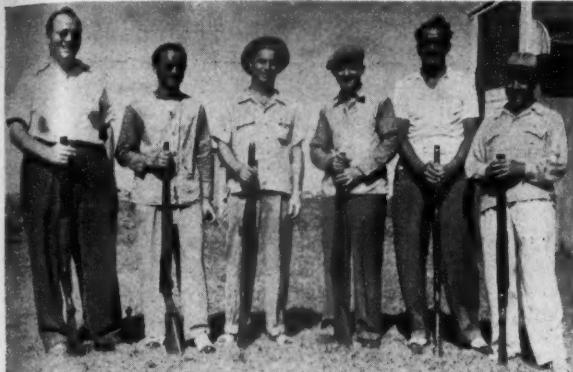
Harold (Speedy) Spieth moved over from Emmett Ker's band at the Flamingo to Bill Nickles' outfit playing at the Neon Night Club. Eighteen years ago Spieth, then 20, worked a week with Paul Whiteman and was offered a steady job. Spieth has sued his refusal long and ardently since, but now, at the age of 38, he still plays more honest-to-goodness piano than some of the best, and he's working for 23 potatoes a week.

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Bandom's Only Skeet Team is the title claimed by these gents of the Casa Loma band. Starting with the big guy on the left, Pee Wee Hunt, the team includes Denny Dennis, Pat Davis, (Charnie Skains, manager of the Galveston skeet range), Spike Gray himself, and Tony Briglia. Pic courtesy Ken Kathan.

L. A. Musician Protests WPA; Stages a Stunt, Gets Fired

Los Angeles—Gene Dabney, Local 47's busiest and loudest protester, staged his biggest and loudest protest to date here recently. Object of the blast, which Dabney engineered with the help of the Los Angeles "Examiner" and at the cost of his own job on a WPA work project was his most recent employer—the WPA.

Dabney left the Federal Music Project last June. He applied for a WPA job and finally got it—a job as laborer. This was too much for the indomitable Dabney. He tipped an "Examiner" photographer and when the musician reported for his job as ditch digger he was equipped not with overalls and shovel but with the tools of his own trade—a tuxedo (with stiff shirt) and his saxophone!

The foreman on the job cooperated by firing Dabney and the "Examiner" came through with a three-column picture and two columns or so of story—much of which was inaccurate, particularly an item to the effect that Dabney was barred from working in Hollywood by union regulations because he was a "new comer." He's been a member here for years.

Dabney, who drew 36 votes as a presidential candidate at Local 47's last election, said he was happy and satisfied with the result. He said: "I did it for the benefit of all the musicians who are getting pushed around by that dirty bunch of who are running the WPA. I knew that this was the only way to arouse public opinion."

Dorsey to Open New Palladium

Los Angeles—Tommy Dorsey landed the plum—opening the huge new Palladium Ballroom-Cafe here October 1. Dorsey, now at Hotel Astor in New York, will bring his Pied Pipers, Frank Sinatra and Connie Haines out here for the engagement. Deal booked by MCA.

Spike Wallace in Charge of County Money in L. A.

Los Angeles—L. A.'s County Band project, for which Local 47 secured \$15,000 after a hard battle with tax-payers' representatives, gets under way this fall with final details in the hands of a committee composed of 47's President J. K. ("Spike") Wallace, Studio Representative J. W. Gillette and Special Representative Harold William Roberts. The committee consulted with some 27 leading concert band leaders here and was given complete authority to handle the disposition of the fund.

Present plan is to allot the jobs to four leaders, as yet undetermined, with understanding the work will be spread as far as possible.

Artie Shaw was reported here last week not to have broken any bones, saved anyone's life, deplored any condition, or walked out on the Burns and Allen show.

Hackett Plays For Astaire In Movie

Los Angeles—When moviegoers see Fred Astaire in the Morros-Stillman film "Second Chorus," for which Artie Shaw is busy doping out the music, they will see Astaire as the trumpet-playing leader of a "college band" who finds it more profitable to remain in college than to graduate. Some moviegoers may even think they are hearing him play the trumpet, for such is the movie business.

But musicians will sit up and take notice when those first trumpet strains come from the screen for the trumpet music will be recorded by none other than Bobby Hackett, hailed by many as the musical reincarnation of Bix Beiderbecke. Hackett, who recently left the Horace Heidt band, has been brought to Hollywood by Shaw for the special purpose of recording the sequences in "Second Chorus" in which Astaire appears to toot the trumpet.

Pre-recording of the music for "Second Chorus" got under way at the General Service recording studios latter part of July. Shaw used a 14-piece orchestra.



Hoagy Carmichael and Chet Brownagle's band lined up to partake of Otto's famous beefsteak last month in Hollywood, Fla. Shown here are Otto, the chef; Hoagy, Brownagle, Oley Dietz, Jimmy Hampton, Dot Dillard, vocalist; Mickey Cherep, Bill Jones, George Churchill and Harry Whittaker. Hoagy is now under contract to Fleischer Studios and is spending the summer in Miami writing new songs.

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Jitney Movies Will Debut On Coast Within Two Weeks

BY CHARLIE EMGE

Los Angeles—The first batch of nickel movie machines will probably appear in key spots in Los Angeles and San Francisco within the next 15 days, bringing the first opportunity to get a public reaction to a trend that some observers believe may have a widespread effect upon the entire music and amusement industry.

Films 'Not Exciting'

The term "nickel movie" isn't just an expression. These machines are geared to trip for a five-cent piece—not a dime. Your correspondent has seen one in action. It looks pretty good and seems to work every time. The film sub-

jects are not exciting but the expectation is that the novelty of the things will earn them a terrific play, for a time, anyway.

W. P. Falkenburg, the coin machine man who beat the much-bally-hooded "majors" of this business to the draw by getting his Musical Shorts, Ltd., into volume production on the midget musicals while the others were still experimenting, has taken the second big jump. He has gone into the manufacture of the coin-machine projectors himself by forming his own firm, Falkenburg-Woods.

Using Original Music

The outcome of the Falkenburg venture will be watched with interest because it will tip the trade to what type of material the public will buy in this new field. Falkenburg has nixed big names and high priced talent in favor of volume production at low cost.

With the discovery that the major publishers demanded high fees (\$250 up) for music rights he turned immediately to public domain and original, unpublished music.

Chance for Songwriters

Carroll Wax, musical director for Musical Shorts, Lt., announces that he will be glad to give consideration to unpublished songs by all songwriters whose work is available for use in the coin machine movies. An unusual opportunity for budding songwriters will be created here if the public taste can be weaned away from its demand for the synthetic "hits" of the major pubs.

Wax, who is using a staff orchestra for his scoring jobs, sees the midget movies as a definite challenge to the strangle hold on the music business now held by the major booking agencies. He figures that "names" as such won't count in this business and Falkenburg is banking on the same principle.

Their competition will be the "major" producers of the coin machine movies, such as Glove-Mills, who will hit the field this fall with films featuring name bands and nationally known talent in machines set for dimes instead of nickels. Six months from now we'll have the answer.

Lunde Loses Horns

Los Angeles—Millard Lunde, of Garwood Van's band, currently playing resorts in California and northern Coast spots, took it on the chin to the tune of some \$800 when his instruments were stolen from Van's home on the eve of the band's departure on the tour. No insurance.

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Will You Help Save Children of Musicians?

Are you willing to help defenseless children, sons and daughters of British musicians, who are trapped in the war zone?

What is to be the fate of those kids, innocent victims of a power-mad dictator?

Down Beat is appealing to American musicians to bring those children—sons and daughters of musicians—over to safety in the United States. If you are interested, and can care for one or more for the duration of the war, please contact Down Beat's editors at once. Inquiries then will be made regarding transportation, expenses and permits.

The musical publication *Melody Maker* of London will cooperate with Down Beat. The need for help is urgent. No panic exists in Great Britain, but when the German invasion comes, those who have to give their mind to defending themselves do not want to be worried by the fate of their loved ones.

Here is a Chance to Help

Here is a great chance to help. Here is a chance to show how great an international brotherhood the musicians have. Here is a chance to lend a helping hand when a helping hand is a vital necessity.

May we hear from you?

RAG-TIME MARCHES ON . . .

TIED NOTES

WHITLEY-RUTLEDGE—James Thomas Whitley, ex-band leader, and Virginia Belle Rutland, month ago at LaGrange, Ga.

WORNIECKI-MATONIS—Clarence Wornieck, known as Clem Worne, member of the Polka Dot dance band, and Violet Matonis, in St. Stanislaus church, Wilkes Barre, Pa., recently.

WILLIAMS-KELLY—Charles Williams, mgr. of Gage Musical Instrument Co., Wilkes Barre, Pa., and Mary Elizabeth Kelly, secy. of the company, in Parsons, Pa., July 15.

NORTON-SCHER—Barry Norton, managing director of the Savoy ballroom, Chicago, and Peggy Scher, a month ago in Chicago.

POULIN-LOVELAND—Harry Poulin, band-leader at Dixie Grove, South Bend, Ind., and Pattie Loveland in South Bend recently.

BIGELOW-ALDEN—Jimmy Bigelow, banjoist the past three years at Hotel Roosevelt Grill, Jacksonville, Fla., and Martha Martin Aiden recently in that city.

COSTELLO-HARTZ—Harold Costello, member of Ray Marcell's ork, and Helen Harts in Weatherly, Pa., last month.

NELSON-KALANIK—Clarence E. Nelson, member of George Hall's ork, and Mary M. Kalanik, early last month in New York.

TURNER-MEYER—Jack Turner, featured entertainer with Tony Cabot's ork, Villa Moderno Club, and Marian Meyers, Chicago singer, professionally known as Gloria Ginnmore, recently in Clinton, Ia.

GORMLEY-MOSIEJ—Pershing Gormley, member of Jack McLean's ork, and Dorothy Mosiej, in Cumberland, Md., last month.

NEW NUMBERS

WALTERS—Mary Tipton, born to Mrs. Ted Walters in Research hospital, Kansas City, recently. Dad is drummer with Anson Woods' band.

LOSS—Jennifer Ann, born to Mrs. Joe Loss in London, England, in June. Dad is prominent British band leader.

GORMER—Patricia, 9 pounds, born to Mrs. Joseph Gormer in Chicago July 17. Dad is NBC fiddler there.

SHUKIN—Robert LeRoy, 6 pounds 5 ounces, born to Mrs. Philip Shukin in Chicago July 19. Dad is reed man with Chi NBC.

KOLRICK—John, Jr., 8 pounds, born to Mrs. John Kolrick in St. Joseph hospital recently. Dad is mgr.-owner of the Indiana Cafe, South Bend, Ind.

THOMPSON—A son, born to Mrs. Gordon Thompson, at the Fitch Hospital, Bronx, N. Y. Mother is the former Geraldine Harrison, sometime soloist with George Olsen's band.

GREENBLATT—A son, nine pounds, born to Mrs. Ben Greenblatt in Woem's Homeopathic Hospital, July 15th. Dad conducts a school for piano in Philadelphia.

HAHN—Jacquelyn Bobette, seven pounds, to Mrs. Al Hahn last month. Dad is the ork leader, and mother the former Chicago dancer, Bobette Tobey.

RICE—A son, born to Mrs. Hal Rice in Mercy Hospital, Canton, O., July 22nd. Dad is drummer at White Swan night club here.

HAUPRICH—Daughter, born to Mrs. Victoria Hauprich in Gary, Ind., last month. Dad was alto saxist for four years with Isham Jones.

LOST HARMONY

CROWDER—Mrs. Dorothy Bryant Crowder, from Robert Crowder, of Earl Hines' band, in Superior court, Chicago, a month ago. Charge was desertion.

FINAL BAR

GROSHELL—Edwin, 66, New Orleans injury operator for years, of a heart ailment at his home there recently. Last spot he managed in New Orleans was the Dog House in the Vieux Carré.

YANK—Anton R., 29, Milwaukee band leader, in a hospital there July 11 of a cerebral hemorrhage. He played sax and violin.

PURKS—Thomas, 32, pianist and ork leader, committed suicide in Pittsburgh recently.

Double Drum Bash Stopped by Cops

Rochester, N. Y.—A police squad car broke up a double drum session here, after a petition of anti-jive neighbors had failed to silence the practice of two brother tub beaters.

The boys, both skin bashers in local bands had restricted their practice hours to one hour each night and a short time Saturday afternoons. Parades were machine-gunning down the quiet street when the gendarmes, summoned by irate citizens, broke up the session and the boys' hearts as well.

Musicians Off the Record



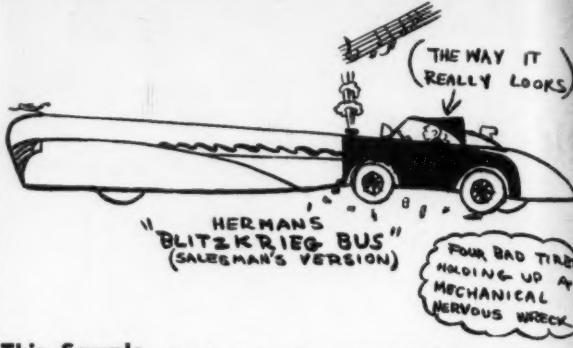
Gus Bivona, with a guilty look, was all of 2½ years old when his parents marched him to the local photo man and had the above picture made. Gus now leads his own band, playing hot clarinet. He is an ex Hudson-DeLange sideman.



Aud King, Cleveland's no doubt renowned leader, trombonist and arranger, is pictured here with Tommy Terrell, the bass-playing vocalist, as they talk it over on the diamond in a league game. The bands of Manny Landers, Tony Carbone, Troy Singer and King-Lee Allen (combined) form a fast musicians' league in Cleveland and playoffs for the title will be held Aug. 26 at Local 4's annual blow-off at Willow Beach. Competition is intense among the toolers. This shot was snapped by Al Gaines, King's 2-beat drummer man.



"Listen lady, can I help it if that riff made me slide to sixth position?"



This Sample of cubistic "art" was found backstage at Westwood Gardens in Detroit recently while Woody Herman's herd was breaking records at the spot. Lou Schurrer, Detroit Down Beat leg man, made inquiry and learned one of Woody's boys drew the sketch as a protest against Woody's car. So Woody bought a new crate. And so did Steady Nelson, Cappy Lewis, Walt Yoder, Herb Thompkins and Neal Reid. Reid, the Arkansas trombonist, also bought a trailer.

CHORDS and DISCORDS

Here's How Musicians Feel Toward Hammond

New York City

To the Editors:

We were reading your article about John Hammond and the so-called California hot music addicts. Mr. Hammond's admirers on the west coast may stand for talk like that, but your article proves how the musicians of the east feel toward him.

Thank you for coming to Mr. Hammond's defense.

JACK HALE
Butler Johnson's Orch.

* * * *

"Yep, Jazz is Being Undermined"

Oil City, Pa.

To the Editors:

Just a line to say that I certainly agree with Harold Rubins when he says that jazz is being undermined. I've read Down Beat for the past several years and have never failed to pick one up and see an article on some old-timer that half the people that follow bands never heard of. I'm one of those people. I'll grant that Bix and Hardy were good, but I can't see listening to an old record, poorly recorded according to modern standards, when I can buy a brand new Harry James, Benny Goodman or Count Basie and hear just as good music if not better. Bix and some of the others did originate the styles and methods used by today's greats, but doesn't it stand to reason that these should be improved with the passing of years?

With all due respect to George Hoefer, I say he can have his Cow Cow Davenport and Hound Head. I'll take something that I can hear and understand when I spin my turn table.

ED ERICKSON

* * * *

Ralph Swisher Leaves Jacksonville Hospital

Charleston, Ill.

To the Editors:

You put an article in Down Beat saying that I was in a hospital at Jacksonville, Ill., and that I would like to hear from my friends. I am out now and feeling great. While I was in the hospital I received cards and letters because of the Down Beat article, and some of them were strangers to me, show people, etc. I want to take this opportunity to thank you for printing the article. When you are in a hospital a letter from someone sure helps. Thanks again and lots of luck.

RALPH SWISHER

* * * *

And Still British Fans Want Pen Pals!

Southampton, England

To the Eds:

I would like to hear from American fans interested in real jazz. My tastes run to Armstrong, Ellington, Bessie Smith, Ladnier and Hawkins. I consider swing music a helluva noise, but not the real jazz. George Hoefer's column is

particularly fine. My address: 14, Colebrook Avenue, Shirley, Southampton.

ALBERT McCARTHY

Basil Sonnfield, 17 Ellerslie Road, Greenford, Middlesex, England, also wants to correspond with Americans, preferably Negro girls who are hep.—EDS.

* * * *

Wants Pictures of Girls — Dressed!!

Milford, Ia.

To the Eds:

Would it be possible for you to have a cover picture of a chirpy—dressed? For some of us old-fashioned folks? And why not give us a chorus now and then?

MATT J. RICHTER

A flock of fine choruses are coming up. Drummer Richter, Hawkins, Hodges, Balby, Mince and Hackett, among others. And every letter we get like yours regarding girl pix, we get a dozen wanting more of the same.—EDS.

* * * *

Corn Carnival Was Held in Cincy!

Glendale, O.

To the Editors:

I am certainly not proud of the fact, but I am afraid the "Carnival of Corn" pictured on the front page of the June 15 Down Beat took place at Old Vienna in Cincinnati. At the time the Korn Kobblers were playing at Old Vienna and Guy Lombardo was playing at Beverly Hills across the river in Kentucky. Your caption said the "bash of horror" took place at Club Edgewood in Albany.

DAVID DENISON

Eagle-eye Denison is right.—EDS.

* * * *

"Sidney Bechet is Not an Old Man"

New York City

To the Editors:

David Dexter's welcome tribute to Sidney Bechet, one of the greatest reed men in jazz, contained one incorrect statement that's been kicking around so long it's hard to trace it. I remember many years ago when I feebly insisted that Bechet was somewhat less than an octogenarian my well-informed friends would set me right by pointing out that Sidney claimed to be younger than he was because it was so hard for old men to get work!

Sidney is now at the peak of his power, a mature and able musician with a good pair of lungs and a headful of sound ideas. And why shouldn't he be at the age of forty-three? I wrote to the best source possible, to Dr. Leonard Bechet (Sidney's brother) in New Orleans, who could have ready access to the records. He went to St. Augustine's Church and obtained a Certificate of Baptism, which he kindly sent on to me. This certifies that Sidney Joseph Bechet, child of Omer Bechet and Josephine Michel, was born in New Orleans, La., on May 14th, 1897, and baptized Sept. 26 of the same year according to the rite of the Roman Catholic Church by the Rev. Joseph Subileau, his sponsors being Joseph Cacere and Olivia Olivier.

For a long time Sidney has been dubbed the "grand old man of Down Beat" and the "solid swine" because he is older than most of the other swing leaders. Please let me know if this is true.

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"Bechet is Not an Old Man"

(From Page 10)

"jazz." He's grand, all right, but not old, so from now on let's dub him king of the soprano sax with plenty of royal blood left over to make him something or other of the clarinet!

CHARLES EDWARD SMITH

Boys Meet Chicks; Love at First Sight

New Orleans, La.

To the Editors:

Everything didn't happen to the Fiorito band in Cleveland, as per your story in the July 1 issue. Two of our saxmen were married here in New Orleans the other day. Here are the particulars:

Three days before we left Cincinnati I took Freddie Hoedl and Joe La Guardia (both of Cleveland) out on blind dates with two waitresses (both from Cincy). It turned out to be love at first sight as they almost got married the first night. But after talking it over they decided to wait a few days to be sure. We came down here to N. O. three days later. The girls came down a few days later and the wedding was last Sunday (July 21) in the Church of the Immaculate Conception. Because I had been cupid I had to be best man for both of them. Bridesmaid was lovely Lorraine O'Day, our band's new chirpie.

I forgot to tell you who married who. Joe La Guardia married Miss Betty Jane Schroeder and Fred Hoedl married Miss June Buchert. That is about all the dope I can give you on it, except that I got ptomaine poisoning at the reception.

CHICK DAUGHERTY

A Chance to Get College Education

Dayton, Ohio

To the Editors:

Because Down Beat is concerned with promoting the interests and welfare of musicians, especially of dance musicians, I believe you might want to present the following information to your readers.

There is an opportunity for qualified musicians to obtain a college education, at a very minimum cost, by playing with the Campus Owls, the traditional dance band of Miami University, at Oxford, Ohio. The band is composed of 18 musicians. Instrumentation is five brass, four saxes and four rhythm. Each year open tryouts are held for all positions. Members of the band earn board, room and spending money, plus varying amounts of cash. Those who are interested should contact me at 39 Upper avenue, Dayton, Ohio.

HAROLD CODY

No Corn-Huskers For Me,' Writes Al Sky

Montevideo, Minn.

To the Editors:

It is indeed high time that I write and thank you people for the gift and also the fact that you are responsible for the hundreds of letters I received during the months I spent in the hospital.

I am doing quite well considering the small hope everyone held out for my recovery. . . . Incidentally you referred to me as a midwest band leader and a great many letters have been received which ask if my organization is another sugar-coated corn dispensary. Please inform the boys that my band has always leaned toward solid swing and that merely because a band hails from the midwest does not mean they are a bunch of corn-huskers. Will you also thank the writers of all those letters for me, and last but not least, those anonymous letters with the folding money enclosed. What else can I say except that most musicians are great guys, and Down Beat a great publication.

AL SKY



Johnny McGee, whose corn horn rivals McCoy's, played a recent date at the World's Fair under wraps. The date later was called account of rain. That's his chirpie, Betty Bradley, at left. Band is booked by GAC.

'ASCAP Will Shoot A Blank'

(From Page 1)

1939-40 times as much per dollar of revenue as did any other user of music, such as the motion picture industry, the night clubs, dance halls, etc.

Now ASCAP, which has controlled the major portion of music which has been used on commercial and sustaining radio programs, has made further demands upon the radio industry which would increase its present toll on the industry by over 100%, and which would increase the charge against network programs by over 300%. These charges would apply to all programs whether or not they used ASCAP music.

These demands by ASCAP are, obviously, impossible of acceptance if radio broadcasting and network broadcasting is to continue to serve the public and the needs of national advertisers on its present economic base. While broadcasters have always been willing to pay a fair amount on a reasonable basis for the privilege of broadcasting music, we are convinced that it is impossible to find any ground for negotiation with an organization which has promulgated these demands as a final ultimatum.

"Columbia has therefore decided, for its network and for its owned and operated stations, that it will not and cannot submit to these demands," Kesten wrote.

"The gun ASCAP is pointing at our heads will be fired January 1, 1941, after which no ASCAP music will be available for CBS programs. But by that time, with the work that has been done and which can be done by our advertisers and ourselves between now and then, there should be nothing but a blank cartridge in the breech."

"This much has been accomplished:

1—Organization and operation of BMI."

Determining to defend the interests of the listening public and of advertisers, as well as their own interests, the broadcasters took steps last fall to implement their supply of non-ASCAP music through the organization of Broadcast Music, Inc. Over 300 stations, representing approximately 1/3 of the entire business done by the industry, have together with the networks, contributed over \$1,250,000 to BMI. The primary purpose of this organization is the promotion of the writing of new music and lyrics by giving opportunities to new composers and authors. Broadcast Music, Inc. has now achieved the stature of an outstanding music publishing organization and has attracted talented composers and writers heretofore excluded from the ASCAP inner circle.

BMI is now turning out popular tunes with "hit" potentialities and at the present rate will have 300 popular numbers by the end of the year.

Four of these recently climbed into the 20 most popular hits as listed by "Variety." BMI is also releasing non-ASCAP arrangements of the most popular public domain music and should have over 1,000 of these available for use by December 31st.

2—Drastic drop in ASCAP music on sustaining programs.

Since April, the use of ASCAP music on Columbia sustaining programs (over 200 quarter-hours per week) has been reduced by 33 and one-third per cent. This has meant

Watch for a special Down Beat supplement on the Glenn Miller band. All you want to know about this top outfit. A subscription costs only \$3 a year.

the substitution of hundreds of non-ASCAP numbers in our musical selections. This has been effected without the slightest deterioration of any program and without loss of any audience appeal.

3—No special "ASCAP-credits."

Beginning in May on all remote pick-ups of dance bands, CBS eliminated all restricted ASCAP numbers which required special credits.

4—Non-ASCAP numbers on name-band pick-ups.

Effective August 5th, all remote dance bands will be required to include at least one non-ASCAP number. From this start the proportion of non-ASCAP numbers

will be steadily increased.

S—Music on its own merit.
Perhaps still more significant to those who know the "high-pressure side" of the music business—Columbia has closed its doors to the professional song pluggers who know that the success of a new number is often in direct proportion to the amount of money appropriated by the publisher for plugging it on the networks.

"We are, you will see, in full stride on making the transition from ASCAP music to non-ASCAP music. Nor are we dependent only on BMI for rich sources of material. The fact is that the potential reservoir of non-ASCAP music is, of course, much larger than the reservoir of ASCAP music. In addition to the music made available through BMI, Columbia has the following supplies of non-ASCAP

Music controlled by the Society of European Stage Authors and Composers (SESAC), including the library of A. P. Schmidt Co.

Music controlled by Associated Music Publishers.

Music controlled by G. Ricordi & Co. (Milan).

Music controlled by the Society of Jewish Composers, Publishers and Song Writers.

Music of E. C. Schirmer Music Company.

Special library arrangements of public domain music, as well as music available under special license from individual music publishers not members of ASCAP.

"Even a superficial study of the question indicates that ASCAP has been able to throttle broadcasters and advertisers largely because of the unintended cooperation

of program builders and the activities of ASCAP song pluggers.

Reduced to its plainest terms, only one thing is needed between now and January 1st to free radio broadcasting from ASCAP's \$4,400,000 squeeze-play. This thing is the determination of radio advertisers that they will popularize only the music which will continue to be available to them after December 31, 1940. And that can be accomplished very simply—just by playing this music on the air on commercial programs. If the transition to non-ASCAP music is begun at once, virtually every hit tune in America should lie outside of ASCAP's clutch before January 1.

There have been important issues in radio broadcasting before now in which the interests of radio advertisers and of radio broadcasters were identical. We think it will be evident that there has never been an issue which compares in importance with this one, nor on which the self-interest of our clients and ourselves was so clearly the same."

Note: Down Beat has invited ASCAP to reply to the charges stated here by Mr. Kesten. ASCAP's reply will be published as soon as received by us.—EDS.

MOST SENSATIONAL ADVANCE SINCE THE PISTON VALVE



YOU'LL want to see and try the York AIR-FLOW for two reasons . . .

First, it's so new in so many ways. It's exciting so much favorable comment. You'll want to form your own opinion.

Second, to learn for yourself whether our extravagant-sounding claims are true—based on real performance. Whether the folks at the Eastman and U. of M. band clinics were justified in their enthusiasm.

For . . . if this cornet is half what it's said to be . . . you'll want it!

Here are some things to look



With its companion trumpet, a completely new, revolutionary instrument that plays easier, with increased power and purity . . . plays faster . . . and plays higher, by 2 to 4 full tones!

for, when you get the AIR-FLOW in your hands:

Note how comfortably you slip into the natural hand-hold. See how the 45-degree pistons put your right hand and arm at ease!

Tackle a few scales. Get an earful of the response, speed and power. Then go after some high notes . . . and keep climbing. Mister, there's a thrill ahead!

The AIR-FLOW tone spiral rises almost constantly from mouthpiece to bell. This, we believe, may account for its amazing blowing qualities. We don't presume to announce a new acoustical principle. Stradivarius didn't know



why his fiddles were so good, either. He just made the best he could . . . and that's what York has done in this cornet.

We offer you, in the new AIR-FLOW, a new standard of performance . . . waiting your lips, your breath. And we strongly urge that you get the facts . . . first hand!

Six days' free trial. Ask your dealer to let you try the Air-Flow for 6 days. Use it on a job or two. Then, you'll be glad to learn it's priced right in line—as low as \$102.50 in our splendid gold lacquer, with deluxe form-fitting case at \$12.50.

YORK Band Instrument Company
Makers of GOOD BAND INSTRUMENTS Since 1882
GRAND RAPIDS, MICHIGAN

Critics in the Doghouse

BY LES BROWN

I really appreciate getting a chance to say something about my band, for I really think I have something now which most people, dancers and listeners alike, will appreciate.

It also gives me the opportunity to say something about the guys who have stuck with me from the time we had the Blue Devils going and are still with me, now that we have half a chance to get somewhere. I try to exercise as little discipline as possible on the men for I believe they are all grown up and can readily take orders without growing surly about it. In this way, I think I can obtain a great deal more out of the men and make them still more friendly towards me.

"My Reeds Are Different"

For some years I have been concentrating on various parts of my band in an effort to discover something new or different about the technique of playing really danceable music. I think I have discovered it in my present reed section. For I think that my reed section is different!

The men playing in this team are all experienced in playing with various type bands and so bring to my team a variety which is interesting and extremely valuable.

About the Sax Section

In Wolfe Tannenbaum I have a fine solo tenor man who has



Les Brown, who reviews his fast-rising young band, is shown here with his son. Originally from Duke University, where he called his band the "Blue Devils," Les just recently left the Hotel Lincoln, New York, and is rapidly coming into his own in "big time" ranks. *Pic courtesy Mickey Goldsen.*

imagination and who carries out his ideas to the fullest. In so doing he sparks the team into doing the

work that has been cut out for them. My lead sax man, Steve Madrick, has had a lot of jazz experience and this is invaluable to me when I really get down to turning out an arrangement where the team gets all the work. All the ballads feature the soprano sax lead with the five saxes. I step up (Modulate to Page 23)

Basie Won't Throw Hat Into Ring

Chicago—Count Basie, demon of the piano, has been worried plenty of late by rumors that he would abandon his band to enter politics, taking the stump to get Negro votes for candidates.

Both the Democrats and Republicans, it seems, approached the Count with an eye toward bagging a big colored vote. But Basie fluffed them off. He goes into the Paramount Theater in Los Angeles Aug. 29 and will make a motion picture for Republic later this fall. Basie claims he "wants no part of politics—yet."

Bud and Tea Cut 8 Sides For Album

New York—There's another album of Chicago discs on the way. Bud Freeman and an all-star gang cut eight sides the other day for Columbia to parallel the successful volume of Windy City jazz recently released by Decca.

Labeled "Bud Freeman and his Famous Chicagoans," the lineup included Jack Teagarden, playing some of his greatest work in years; Maxie Kaminsky, Pee-wee Russell, Dave Bowman, Eddie Condon, Dave Tough and Mort Stuhlmaker. Titles cut were mostly numbers previously waxed by Bud in the old Chicago days with other combinations: *That Da Da Strain, Muskrat Ramble, After A While, Prince of Wails, At the Jazz Band Ball, Jack Hits the Road, Shim-Me-Sha Wabble*, and a blues titled *47th and State*. The eight sides were cut in less than three hours.

Another all-star session was engraved by Steve Smith for his HRS label when Rex Stewart and his "Big Seven" made their debut on four twelve-inch sides: *Diga Diga Doo, Cherry, Solid Rock and Bugle Call Rag*. Rex used Barney Bigard (alias "Albany Biggergs"), Laurence Brown, Billy Kyle, Brick Fleagle, Wellman Braud and Dave Tough.

No Divorce for Ziggy Elmans

Los Angeles—Mr. and Mrs. Ziggy Elman are back in the groove again. Recently she filed suit to divorce the star trumpet player, but one night they got together, rekindled the spark, and now everything looks rosy. Ziggy and wife drove back to New York together after Goodman's crew closed at Catalina.

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Two Choruses, with Chord Names,
Piano and Guitar Accompaniments.
FREE list sent on request.
"STIX" RUSSELL
706 Pacific St., Ossawatomie, Kan.



Dick Jurgens' band nosed out Lawrence Welk's, 2 to 1, in a recent softball game played in Denver. Shown above are members of both bands before the battle, snapped by John Reese, drummer for Welk. Dick and Larry are shown in center. *Courtesy C. M. Hillman.*

Tips for Young Musicians --

'Dance Band Men Make the Big Money,' Says Maestro

BY LARRY CLINTON

Much has been said pro and con about the use of jazz music and the organizing of dance bands for future training as a vocation.

From a practical viewpoint, the only source of income for a large percentage of musicians is in the dance field, and competition is so great that newcomers must be equipped with the best musicianship possible. As in my own case, and that goes for many other well known leaders today, early training in high school gave me a definite advantage over other instrumentalists when competing for a chair at the outset of my professional career. The musicians who make the money are the boys who had dance band experience.

Skilled Men Get the Work

Even those lads who do not go to college after an intensive study with a high school band can pick up chance jobs here and there because of early training and, in most cases, can outplay, outread, and outshine other youngsters who have not had any real ensemble training. It's an oft-repeated phrase that the skilled workman gets all the work.

The development of skill is essential. Reading, technique, tone and fine sense of rhythm are some of the necessary rudiments of the business that must be surmounted to give sufficient background.

When organizing a band in your local school great emphasis should be put on reading. I would like to say here that at least one year of intensive reading is of the utmost importance. So much so that at the expiration of this time the boys in your group should be able to read through a stock arrangement without any difficulty except, perhaps, solo choruses. Swing rhythms should be analyzed and mastered until you can sight-read any arrangement. Don't sluff off anything that looks a bit difficult. Stop and find out what it's all about and if necessary consult your local music teacher.

Rhythm Is Their Weakness

At times I have had the opportunity to listen to school bands and have found one of their greatest weaknesses is *rhythm*. And since rhythm and swing are so closely related along with the ability to read figures accurately, conquering them should result in fine ensemble precision. The need for superior tone quality is becoming more and more apparent, and each individual in the band must improve. Recordings are a definite asset in this department. Records should be made to determine tone quality.

On the subject of recordings, it

would be well to have a fairly representative collection to be played periodically. In this way you can have a better understanding of present day instrumentalists. To better understand the balance, tone, ensemble, etc., of such diversified styles as Glenn Miller, The Dorsey's, Goodman, Ellington or Casa Loma, there is not a better method than a session around a phonograph.

Chop Up Your Stocks!

The use of girl or boy vocalists for "pop" tunes is always good experience. Proper coloring for background music is essential. Another method to create interest for the boys in the band is to alter stock arrangements to get desired effect. Get the boys to write the stuff out and I'm sure they will find it a great source of pleasure. By this I mean, it gives the boys a sense of assurance when they attempt to improvise even though at times they meet with discouraging results.

When I speak of improvisation I do not mean a collective jam session usually patterned after the style of his or her idol in the professional field. There is plenty of time later on to attempt manipulating your particular instrument when you feel you have definitely mastered the basic fundamentals.

Jazz Helps Appreciation

Frequently there is a hue and cry raised over the fact that youngsters playing modern dance music soon forget the classical type. On the contrary, I find that these same boys and girls show a better knowledge of musicianship, read better and have a greater appreciation of fine music. For as long as we have jazz, boys are going to play it, want it, dance it, swing it and study it as material to further their education.

Larry Clinton On Front Cover

There's little left to the "imagination" of Larry Clinton, shown with a stock of the tune *Imagination*, as he goes through a rehearsal with Helen Southern, his brunet New Orleans chirper. Some of Clinton's sidemen are in on the session, too. Larry is now recording for Bluebird and gaining a lot of renown for his flying. Booked by General Amusement Corp.

Fast Booking Helps Paul Page's Crew

BY LONIS CONNER

Within 24 hours after the 100,000-dollar Showboat fire in Ft. Worth, Hogan Hancock of MCA had set the band, Paul Page and his Paradise Music, to open Sylvan Beach, Houston, for at least a week. Page, originally booked into Showboat for three weeks, had his contract changed to read three more weeks, shortly after his opening. Two days later came the fire that almost destroyed the entire library and instruments.

The World's Greatest Drummers Play SLINGERLAND "Radio Kings"



Buddy Rich with Tommy Dorsey

A few years ago New York Musicians started talking about a young drummer who was beating it out for Joe Marsala at the famous swing spot, the Hickory House. They were almost unanimous in their prediction that he would be one of the greatest swing drummers in the country.

And he is. Currently with Tommy Dorsey, he is the marvel and envy of drummers from coast to coast. His work is fast and solid and he gets that indefinable something called "lift" into a rhythm section. Buddy will tell you that his SLINGERLANDS are tops.

Slingerland is the originator of Tunable Tom-Toms. Get the original. And try the sturdiest, most responsive drumhead you ever clamped on your snare—"Radio King" tucked ready-for-use drumheads. All leading dealers have them.

Send for new Swing Drum Catalog. It's FREE!

SLINGERLAND DRUM CO.
1327 Belden Avenue, Chicago, Illinois

Chicago, August 15, 1948

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page 16

Buster Bailey's Clarinet Style

An excellent example of Buster Bailey's clarinet appears above. The time he plays is a well known standard for which the chord symbols are shown. Bailey, a Chicago boy, is clarinetist with John Kirby's small band and is noted for his technique and legit tone.

Billy Sims Has Fine 2-Beat Crew Out Toledo Way

BY PAUL SMITH

Toledo, O.—The Kentucky Klub here is celebrating its fourth anniversary with Billy Sims, old-time Dixieland musician, and his Admirals still on the bandstand. Billy, who was recording when Gennett was labeling records, has a band that jumps so well that both Barnet's and Zurke's men jammed with the boys recently.

Margie Cunningham, local gal, is fast making good in radio. Margie, beside her daily piano spot over WTOL, has had some eight tunes copyrighted. . . . Johnny Marzloff and unit are still doing well after 10 consecutive months at the Algeo Grill. . . . Billy Leonhart and his pit band backed up Major Bowes show in fine shape a while back. . . . Bud Hall has returned to Toledo, joining Tommy Greene's band at the Rustic Lodge.

Music Shop Enlarges

Los Angeles—Studio & Artists Music Shop, operated by Lou Finston, has been remodeled and enlarged to add more space to the recording department. New studios provide large, acoustically perfect recording chambers.

Sharon Pease, ace piano columnist, writes about John Guarneri on page 16 of this issue.

Records Can Be Played - -

(From Page 1)

profit.

The decision was unanimous, and reverses the decision made last year by Judge Leibell. RCA and station WNEW spokesmen said they would appeal the decision to the U. S. Supreme Court.

Decision Affects Everybody

Litigation has been carried on for two years to determine if an artist, such as a band leader, could restrain radio stations from broadcasting his records, or having them "redubbed" and sold over again. Judge Leibell said the artist had the right to decide, and could restrain records from being used for anything except "home use." The new decision, however, is a complete reversal and may affect everybody who ever made or contemplates making records.

Artie Shaw to Play in Frisco

San Francisco—Artie Shaw returns to hotel jobs Sept. 2 when he takes his new band to the Palace here for four weeks. The date marks the first time Artie has played for anything but radio or records since he walked out of the Hotel Pennsylvania last November, leaving his sidemen high and dry.



Moves Up . . . Linda Keene, the former thrush with Teagarden and Lennie Hayton, now is handling all the vocals for Red Norvo's sensational new band which winds up an engagement at Hotel Muehlebach, Kansas City, this week.

'Bon Bon' May Leave Savitt Soon

BY DOTTY DAVIS

Philadelphia—You can bet your last four bars of the coda that Bon Bon will be back in town this fall, but without Jan Savitt. It'll be too bad when the swelled head of the Top Hatter starts to deflate, considering that there are so many people — who helped when the going was tough — waiting around to repay the sarcasm they've gotten in return.

It was a 9-pound bundle of male for the Ben Greenblatts. He's the jazz Paderewski of the local airwaves. . . . When Marion Kingsley, sister of Lillian Carmen, left town after her nitery bow at the Embassy, press agent Sam Bushman started singing, "There Goes My Heart." . . . Didja know that Herbie Woods, whose band is the new rage of the Rialto here, is the vice-president of the musician's union? . . . Buzz Davis, platter changer at WDAS says that if Ozzie Nelson is really serious about looking for a guy who plays alto and baritone, doubles on clarinet and wears a size 37 suit, he'll find him in Joe Seitz with Sonny Fontaine's group at the Walton Hotel. . . . Maybe it's because he walks around all day with his toupee off and works all night with it on that is bringing on all those head colds to a locally famous leader man.

Hawkins Makes First Okeh Wax

New York—Coleman (Bean) Hawkins and his band were set to make their first record date last week for the Okeh label at Columbia. Titles slated were *Passin' It Around*, a Hawkins original; *Rocky Comfort*, by Buster Toliver; *Serenade to a Sleeping Beauty*; and Kay and Sue Werner's *Forget a Fool*.

Gladys Madden, former Stuff Smith and Don Redman thrush, took over the vocal assignment with Hawkins August 1. Hawkins has also added a fourth trumpet, Tommy Stevenson, ex-Lunceford and Redman high note man.

Miller Men Deny Glenn Is "Hard to Work For"

(From Page 1)

about music, and they are very close with him. Proof of that was last Christmas when the boys pitched in \$2,000 out of their own pockets and bought Glenn and his wife a big new Buick. Glenn is nobody's fool, though. The only people who knock him are the ones that can't gyp him. That *Look* story stinks.

"Didn't Know from Nothing" Miller knows what he wants and works us hard to get it," declared Hal McIntyre, lead alto, "but he's anything but hard to get along with."

Ray Eberle, vocalist, and Marion Hutton also wore peeved. "Whoever did that article didn't know from nothing," said Marion. Gordon (Tex) Beneke didn't say much. "All I know is I'd hate to work for anyone but Glenn."

Miller himself was furnished a laugh when he read that his band is taking in \$20,000 or more a week." Taking a pencil out and using a restaurant napkin for a pad, he figured record dates, theaters, one-nighters, location jobs and his Chesterfield radio show, broke the figures down to 1-week averages, and declared the average take of the Miller band for a week in 1940 would be approximately \$11,000.

Was It Good Publicity? The *Look* article was not de-

rogatory. It pointed out how Miller made the grade the "hard way" and showed him in four poses shot by Arthur Rothstein of *Look*'s staff. But the fantastic money figures plus the accusation of his being a "tough boss" around his sidemen made the boys a bit peevish.

Many in the trade, here in Chicago, considered the *Look* spread a terrific publicity break.

Powell Gets Famous Door

BY ED FLYNN

New York—Teddy Powell, the leader, last week leased the Famous Door on West 52nd Street and plans to reopen it Labor Day with his own band on the stand.

Teddy is plastering *Down Beat* covers all over the place and wants the spot to be a real hangout for musicians as it once was. He has arranged to have four NBC wires a week from the spot and after the first eight weeks, will move out and book other bands for the spot, which became a landmark during the "swing era" and helped "make" such bands as Woody Herman, Count Basie and others.

The World's Greatest Drummers Play SLINGERLAND "Radio Kings"**Maurice Purcell with Glenn Miller**

Some drummers are noted for their flashy stick work, some for precise rhythm, etc. But every once in a while a skin-beater comes along who has everything.

Such a drummer is Glenn Miller's Maurice Purcell. He can make the most confirmed jitterbug go wild with joy with his speedy riffling on "Bugle Call Rag"—yet he can tickle the fancy of any leader with a solid rock that will rival a metronome for accuracy of tempo. Yes, the man has everything, including the best drum set made—SLINGERLAND "Radio Kings!"

Slingerland is the originator of Tunable Tom-Toms. Get the original. And try the sturdiest, most responsive drumhead you ever clamped on your snare—"Radio King" tucked ready-for-use drumheads. All leading dealers have them.

Send for new Swing Drum Catalog. It's FREE!

SLINGERLAND DRUM CO.
1327 Belden Avenue, Chicago, Illinois

Ozzie Nelson Moves Out of Schmalz Rut

Two Fine Hot Sides On Bluebird Show How Band Can Kick

BY BARRELHOUSE DAN

Ozzie Nelson furnishes the biggest news of the month aside from the new Commodore releases. Forgoing the conservative, stereotyped dance pattern so long associated with his name, Ozzie surprises with his latest Bluebird coupling of Count Basie's *Riff Interlude* and Billy Hicks' *Out to Lunch*, two better than average tunes on the Negroid side well performed by Nelson's crew.

Ray Crider's boogie pianoisms on *Interlude* are the highpoints of the two sides, but tenor sax is first rate and so is Bo Ashford's trumpet. In addition the rhythm section—heretofore unnoticed—merits plaudits. Two additional trombones (making a 6-brass setup in all) were used for the wax—a wise move on the leader's part which results in more depth and solidness. It's No. 10802 on the BB list.

Charlie Barnet

"The Wrong Idea," BBird 10804.

"Swing and sweat with Charlie Barnet," reads the label. And if you don't sweat after laughing at this rude slap at Kiser, Heidt, Kaye, Lombardo, et al, then there's no use hanging around longer. Here's a clever travesty on the schmalz bands, replete with a stinking Billy May vocal (it fits perfectly) which Victor refused to release until Barnet's followers deluged the waxworks demanding it. Reverse side is along the same line—Tommy Dorsey's gang tears the tune *Friendship* to tatters with a hill-billy rendition even Tommy should be ashamed of. Good, dirty fun. And kicks.

Chocolate Dandies

"Smack," Commodore 533; "I Surrender, Dear" & "I Can't Believe That You're in Love With Me," 12 inches, Comm. 1506.

A once-famous group comes to life again with Benny Carter, Coleman Hawkins, Roy Eldridge, John Kirby, Bernard Addison and Sidney Catlett taking the old "Dandies" name for three exciting sides supervised by Leonard Feather and Milton Gabler. Smack is 10 inches of fast jam, dedicated to Fletcher (Smack) Henderson, former chief dandy himself. And it's Carter's alto which proves exciting enough to match the solo artistry of Hawk and "Little Jazz" Eldridge, who turn in their usual faultless work. *Surrender* and *Can't Believe* are 12 inches. Carter plays piano on *Surrender*, leaving the solos to Roy and Hawk, who carry on magnificently. But *Can't Believe* is the best side—it's fast, shows Carter's alto again, and more Hawk-Eldridge pyrotechnics. Eldridge is stronger as a soloist than as an ensemble man.

The reverse of *Smack* is a Hawk solo titled *Dedication*, with rhythm background. It doesn't show "Bean" off as well as do *Smack* and *Can't Believe*. The latter two sides are great in every respect, purely hot, and destined to live long as jazz classics.

Have

SOLOS COPIED
from RECORDS

An accurate manuscript notation of ANY RECORDED SOLO is obtainable at reasonable rates. Enables you to analyze and study the styles of leading contemporary artists. Work expertly done by J. Lawrence Cook, Q.R.S. recording artist, record-copyist and teacher of Modern Swing Piano Playing.

COOK SCHOOL
of Modern Piano128 W. 48th Street
New York, N.Y.*"Night Hop" & "O. K. for Baby," Decca 5294.*With one of the grandest, most thrilling colored jazz units in America, Benny Carter still remains the mystery man of 1940. Musically impeccable, himself a superb arranger and instrumentalist, surrounded by musicians capable of performing the ingenious arrangements set in front of them, Carter has yet to attract any wide comment with his present band. The medium of records is cruel. Bad notes, poor intonation, sloppy phrasing and all the other bugaboos facing inexperienced orchestras are missing with this band. Proof of this is right here for you on *Hop and Baby*, which spot the usual wondrous Carter alto plus brief but brilliant other soloists and well executed ensembles.

Musicians can learn a lot from this outfit. And also on the recent *Vocalions* Benny made, *Sleep, Slow Freight and More Than You Know* among them.

Buster Bailey

"Should I?" & "April in Paris," Varsity 8337.

Here's that Kirby band again—under Bailey's name with John "Kerr" bulling the fiddle. And here's two more light, bouncy renditions of two oldies, Russ Procope's alto and Charlie Shavers' trumpet, in good taste, and Buster's clarinet, much improved over recent engraving samples, are top drawer. Billy Kyle's piano is pleasant as ever, but his right hand is losing its originality. Recording is a bit fuzzy, a minor complaint.

Gene Krupa

"Blue Rhythm Fantasy," 2 sides, Okeh 5627.

Sixteen drums pounding away for two 10-inch sides. Noise. And more noise. What Gene was trying to do on this date probably won't ever be revealed, but it's safe to say he failed. Occasionally, through the clatter, there's a nice spot of Sam Musiker clarinet. But not enough.

Les Brown

"Popoone" & "Rocket Ship to Mars," BBird 10787.

A band with tremendous possibilities. Brown's sax, fine piano and clean, hard-hitting ensembles all total up strong. Both tunes are Brown originals, utterly uncommercial, but revealing. And what they reveal is a little known group with enough musicianship to be among the big bands a year from now.

Fats Waller

"At Twilight" & "Fat and Greasy," BBird 10803.

Same old stuff. Pure jive. Vocals on both sides, brief bits of Gene Sedric's tenor, and less Waller piano. A little of this goes a long way.

Recommended

Gus Kahn's old tune *Chloe* as played by Horace Henderson's band on one side of Okeh 5632 and by John Kirby's combo on the other. Both sides are commendable. . . . Andy Kirk's *Scratchin' the Gravel* and *Take Those Blues Away* (Decca 3293) and *Fifteen Minute Intermission* and *Fine and Mellow* (Decca 3282) with the best June Richmond vocals she's yet recorded. . . . Louis Armstrong's singing and horn

YES! "This Reed
Is Expensive"*waldo*... But It Is Guaranteed
HAND MADEClarinet, 25c; Alto Sax, 40c; Tenor, 50c.
Money refunded if not satisfactory.

EVALDO 134 E. 61st St., New York

on *Hep Cat's Ball* and *Lazy 'Sippi Steamer* on Decca 3283. . . . Lou Holden's *Windy Day on the Outer Drive* (Decca 3281), the best side his "Raymond Scottish" group has cut. The reverse is take it or leave it stuff, with the latter recommended.

Race Records

"Women nowadays will tell you white is black."

To find a good woman is like finding a pig in a sack."

Roosevelt Sykes, the Honey Dripper, pours his heart out as he sings the blues. Wonderful drums and his own piano back him. The titles, on Decca 7747, are *Ups and Down Blues* and *Yellow Yam Blues*. . . . Bill Gaither, known also as Leroy's Buddy is almost as good with *Stony Lonesome Graveyard* and *Mean Devil Blues* on Decca 7749, with fine piano. . . . But best of the three are *Big Apple Blues* and *Two Time Mama* by Peatie Wheatstraw (the devil's son in law) on Decca 7753. Catch that cornet behind his pleading vocal!

Count Basie

"Gone With 'What' Wind" & "Blow Top," Okeh 5629.

The leader's red wagon piano-stylings, Dickie Wells' trombone and the rhythm section which many musicians nowadays take too much for granted all jell perfectly on the first side. Ensembles are precise, clean and filled with guts. The coupling was written and arranged by Tab Smith, alto man, but Les Young's tenor gets more of a play than Smith's sax, which, of course, is as it should be. Right up to par on both counts.

King Cole Trio

"Sunny Side of the Street" & "I Like the Riff," Varsity 8340.

Oscar Moore's dynamic, technically astounding guitar work is enough recommendation here. The vocals are so-so. But Moore's fancy fingering and nimble ideas stamp him as the equal of the more publicized box men. These sides, incidentally, were made a long time back for Ammor records, a Hollywood firm. Varsity obtained the masters and pressed them up. Nat Cole (the leader) is reputed to be a wonderful pianist but fails to show it on these.

Chocolate Dandies - - 1940 Edition



All the men shown in this photo, by Jimmy Sunshine, are former Fletcher Henderson sidemen. So Milt Gabler, who rounded them up, called them the "Chocolate Dandies" in honor of the old jazz group by that name. Shown are John Kirby, bass; Bernard

Addison, guitar; Benny Carter, alto; Roy Eldridge, trumpet; Coleman Hawkins, tenor, and Big Sid Catlett, drums. The records they made on this date are reviewed on this page by Barrelhouse Dan, who says they are "destined to live long as jazz classics."

Earl Hines

"Tantalizing a Cuban" & "You Can Depend On Me," BBird 10792.

Those corny shouts which Earl inaugurated on his *Boogie on St. Louis Blues* disc continue here, unfortunately, detracting from a better brand of Negro jazz, 1940 style. *Cuban* starts uniquely, the rhythm section, man for man in succession, playing a vamp and leading the band into a jumping first chorus. Depend is mostly Walter Full vocal—not good—with only a few bars of Hines' piano. But the group, on the whole, has vitality, originality and musicianship. Fatha' still pounds a mighty keyboard.

Benny Goodman Sextet

"Six Appeal" & "These Foolish Things," Col. 35553.

Dudley Brooks takes the piano, but stays in the background. *Appeal* shows good Christian, dirty but ever sure and interesting Goodman, and Hampton's they-get-more-monotonous-all-the-time vibes. Reverse is the weakest sextet offering to date. Uninspired, sloppy stuff far below Benny's big band discing of the same tune, circa 1935, on Victor.

Blue Note Specials

"Port of Harlem Blues" by the Port of Harlem Jazz Men; "After Hour Blues," by Frank Newton's Quintet, Blue Note 14, 12 inches.

"A" side is a wonderfully relaxed blues, intelligently and simply arranged, with Higginbotham's trombone and Newton's trumpet showing best. Fact is, it's one of the grandest, most soulful big band performances ever put in permanent form. Others in the group are Albert Ammons, Teddy Bunn, John Williams and Big Sid Catlett. Reverse side is the same lineup except Meade Lux Lewis on piano and no Higginbotham. It's hardly as good, as result, not only because of the less worthy soloists, but also because of a faster, more unsteady tempo. Blue Note has yet to make a poor record after a year of admirable enterprise in an uncommercial, hard to sell field. *Port of Harlem Blues* ranks with its best releases to date.

Sidney Bechet

"Old Man Blues" & "Nobody Knows the Way I Feel," Victor 26663.

Best Bechet backing since his Blue Note specials. Not so much because of Sidney, but because of superb trumpeting by Sidney DeParis and slaphorn soloing by Sandy Williams. First side is fast. Solos are wonderfully improvised in a loose, wild fashion. Bernard Addison's short guitar bit is first rate. The lament on the reverse gives with more fine DeParis and Williams, plus the leader's clary and soprano. DeParis hits flat on several notes, using a growl style, but the stuff is there despite that. Bechet followers by all means should hear *Baba* and *Tropical Mood* (Varsity 8360) which show how badly their idol can be when the music (Haitian in this case) isn't suited to his style. Willie the Lion and Lee Warney help (?) make the Varsity coupling the worst sample of Bechet to ever go down in the books.

Vic Schoen

"Hit the Road" & "Arabian Nights" and "Serenade to the Stars" & "Of Maestro and Men," Decca 3227-14.

Schoen is one of America's best big band arrangers. He first came into prominence arranging for the Andrews sisters. Now he blossoms out as leader of a band—studious, but capable and well rehearsed. Solo tenor sax is a standout; *Serenade* and *Arabian* are the best sides. Note how nicely Schoen uses a trombone trio, and the voicing of the entire brass team.

Walter Gross

"A Slight Case of Ivory" & "I'm Always Chasing Rainbows," BBird 10793.

His first piano solos, Gross reveals a thoroughly white style. It's polished, and light, and spots a mess of tricky progressions, arpeggios and Tatum-like right hand frills. Interesting piano for sure. As one of the best known and best liked 88 artists in New York, Gross and his skillful work deserves popularity on wax.

Best Solos

BY BARRELHOUSE DAN

TRUMPET

Sidney DeParis: *Old Man Blues, Nobody Knows.*
Frankie Newton: *Port of Harlem Blues.*
Louis Armstrong: *Lazy 'Sippi Steamer.*
Emmett Berry: *Chloe.*
Roy Eldridge: *I Surrender Dear, Can't Be Sure You're in Love With Me.*

PIANO

Count Basie: *Gone With What Wind?*
Walter Gross: *Slight Case of Ivory, I'm Always Chasing Rainbows.*
Earl Hines: *Tantalizing a Cuban.*
Ray Criders: *It's Interlude.*
Joe Bushkin: *If I Can't Get Started, Serenade in Thirds.*

TROMBONE

Jay Higginbotham: *Port of Harlem Blues.*
Dickie Wells: *Gone With What Wind?*
Sandy Williams: *Old Man Blues & Nobody Knows.*

GUITAR

Oscar Moore: *Sunny Side of the Street.*
Charlie Christian: *Six Appeal.*

CLARINET

Benny Goodman: *Six Appeal*
Buster Bailey: *Should I?*

SAX

Sidney Bechet, soprano: *Nobody Knows, Old Man Blues.*
Tony Zinner, tenor: *Of Maestro and Men.*
Benny Carter, alto: *Night Hop, Smack, Can't Believe That You're in Love.*
Russ Procope, alto: *Should I & Chloe.*
Coleman Hawkins, tenor: *Dedication, I Surrender Dear, Smack.*

Back in his hotchpotch center. Long and Cleveland one whammer. A steady classical has been towers. Required music. The following important will be expected, response we written a informative critical review on Capriccio by the Koussevitzma at the Whether not, you're keyboard this conc. Symphon Haydn, the Conserva Walter Seal. There phonies, than the string horns ample of a lot of Kol Nidre the London conducted Pablo Red Seal. This is virtuosos greatest this mov little to Dusiect Gutheris tar, his spun ph as much Beck did in parti Symphon zart, the Stack etwork.

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Jan Garber's Jazzy Jazzhounds



—Down Beat Photo

Back in 1921 at the Hotel Selwyn in Charlotte, N. C., Jan Garber and his hotcha gang posed for this publicity still. Jan is shown down front in center. Left to right—Al Senior, Rudy Rudisill, Joe Astoria, Emmett Long and Johnny O'Donnell. Fourteen years later Garber took over a Cleveland schmalz band, a far cry from the earlier Garber jazz groups, one of which featured the clarinet and violin of the late Frank Teschamacher.

Stravinsky Work Shows Fine Piano

A steadily-increasing interest in classical music among musicians has been noted by *Down Beat*'s editors. Requests for reviews of serious music have been increasing. The following thumbnail reviews of important recorded classical music will be enlarged or forgotten, as a result, depending upon the response we receive. These are staff-written and presented more as an informative column than as a critical review. We'll appreciate comment on this new feature.—EDS.

Cappuccio-Stravinsky, two records by the Boston Symphony under Koussevitzky, Jesus Maria Sanroma at the piano. Victor Red Seal.

Whether you like Stravinsky or not, you'll be amazed at the terrific keyboard technique displayed in this concerto by pianist Sanroma. *Symphony No. 92 (Oxford)*—Haydn, three records by the Paris Conservatory Orchestra, Bruno Walter conducting. Victor Red Seal.

There are better Haydn symphonies, but none more delightful than the Oxford. Chiefly reed and string work, with even the French horns minimized, it's a good example of how to get along without a lot of brassmen adequately.

Kol Nidre—Bruch, two records by the London Symphony Orchestra conducted by Sir Landon Ronald. Pablo Casals at the cello. Victor Red Seal.

This seems to be the month for virtuosos. Casals is the world's greatest cellist, and his work in this moving Hebraic melody leaves little to be desired.

Lyric Suite—Grieg, two records by the London Philharmonic Orchestra. Victor Black label.

Listening to Grieg requires little effort, yet the reward is proportionately great. The *Lyric Suite* which catches the mystically rustic spirit of Grieg's own Northland is no exception.

Dust Bowl Ballads—Woody Guthrie, three records. Victor Black label.

Here is the album they're raving about everywhere. Woody (The Dustiest of the Dust Bowlers) Guthrie is an Oakie, and his guitar, his simple voice and his homespun philosophy will probably do as much for his people as Steinbeck did. *Talkin' Dust Bowl Blues* in particular will panic you.

Symphony No. 38 (Prague)—Mozart, three records by the Chicago Symphony Orchestra, Frederick Stock conducting. Columbia Masterworks.

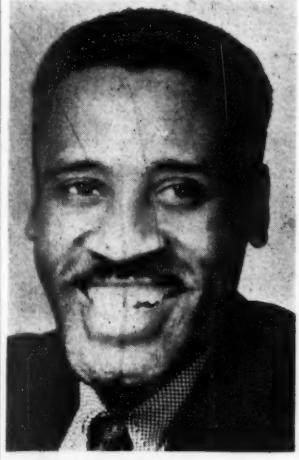
The "Prague" symphony, written shortly before Mozart's death, displays a depth and a seriousness not found in his earlier works. You will enjoy Dr. Stock's rendition

with his orchestra of which Chicago is justly proud.

Concerto No. 4 in G Major—Beethoven, four records by the Saxon State Orchestra, conducted by Karl Bohm, Walter Giesecking, pianist. Columbia Masterworks.

It seems to be the open season for piano concertos and Beethoven's familiar G Major provides an interesting contrast with Stravinsky. The slow movement is particularly good.

One of the Great Boogie Men



BY ONAH L. SPENCER

When Le Roy Carr, above, died of arthritis in 1935, the world of hot jazz lost one of its most colorful artists.

Carr isn't very well known in this day of Johnson-Lewis-Ammons followers, but among the music lovers of his own race, he had a tremendous and devout following.

Tampa Red, the guitarist and blues shouter, who now works in Chicago and has somewhat of a following himself, claims Carr was the best of the boogie 88 stylists.

"Le Roy was a very close friend of mine," says Tampa. "We never appeared on records together, but we used to cut sides at the same studio on the same day, and often our paths crossed. Carr's best work was on the Vocalion label accompanying Scrapper Blackwell, the shouting guitarist. Scrapper and Le Roy were mighty close friends."

Tampa says the last sides Carr made were titled *When the Sun Goes Down* and *Six Feet Under the Cold Cold Ground*. "Le Roy kept feeling worse," says Tampa, "and he knew they would be his last engravings." According to Tampa, Carr walked up to him after that last session and said, "Tampa, old pal, let's you and me have a picture made together."

"So we did," says Tampa. The photo of Le Roy shown above is that picture.

WAX NEWS

DOWN BEAT



BY GEORGE HOEFER, JR.

(2 East Banks Street, Chicago)

The "Kansas City Frank" who was always thought to be Jelly Roll Morton is Frank Melrose!

Verification of that was made last week in the Yes Club on Chicago's State Street where Frank, piano playing member of the famous Melrose publishing family, now taps the keys. Melrose proved he is the "Kansas City Frank" of early record fame.

Collectors and even Delaunay have long credited Morton with Brunswick 7062 *Jelly Roll Stomp* and *Pass the Jug* (both Melrose's own tunes) because Jelly's name appears. Frank also revealed the traps were played by Tommy Taylor, a Chicago suitcase thumper. Melrose was working at the old Cellar Club in Chicago when the Cellar Boys waxed *Wailing Blues* and *Barrel House Stomp*. He played piano on the two now-famous sides with Wingie, Tesch, Freeman and Wetting, on Vocalion 1503. The accordion remains unknown but this is for sure: there never was a "Charlie Melrose" whom Delaunay credits as being the accordionist on the date. There was another *Wailing Blues* date in Chicago with a different group which included, besides Frank Melrose, an all-Negro lineup with

Jimmy Bertrand on drums. This came out on Paramount 12898 under the title "Kansas City Frank and his Footwarmers." *Waiting Blues* (21469) and *St. James Infirmary* (21470). Same sides appeared on Broadway 1355 under the name of "Harry's Reckless Five."

Also Made Piano Solos

Frank went to New York with a troupe to record around 1930 and made the following piano solos: *Market Street Jive* (9602); *Piano Breakdown* (9608); *Whoopie Stomp* (9609) and *Distant Moan* (9620), according to information found by George Avakian in the old Brunswick files and verified by Melrose himself.

Watch the Hot Box for additional info regarding Melrose's records. A brother, Lester Melrose, will have more to add. Frank remembers recording *Shanghai Honey-moon* with Darnell Howard, clary, and Jimmy Bertrand, drums, for Brunswick. This and the already-mentioned piano sides have not turned up and may not have been released. Frank recalls record dates with Johnny and Baby Dodds. Two tunes owned by the Melrose people are *Kentucky Blues* (Frank Melrose) and *Barrel House Stomp* (Lester Melrose) as well as many others. Frank lately has been rehearsing with the fine Pete Dailey band, which features a banjo, in Chicago—a real "old ragtime" group.

Catalog—William Sherwood, an electrical engineer with the Sangamon Electric Co., Springfield, Ill., is a charter member of the Yale Hot club, formed during the days when he and Marshall Stearns were students together. Collects Bix and the trombonists Mr. T., Higginbotham and Mole. Has 13 recordings of *Song of the Islands*.

Elmer Kornet, 1121 East Ash street, Springfield, Ill., is heavy on Chicago style. Freeman, Sullivan, and *Stardust* waxings. Plays tenor and clarinet in own orch on the side. Grover Sales, 320 Allston St., Brighton, Mass., is president of the Boston Hot Club and collects Armstrong and Luis Russell Okehs and Vocalions, and Henry (Red) Allen Victors. Grover lists duplicates strong in Bix, Wolverines and N.O.R.K. for trading. . . Fred Wehle, 2233 Bonnycastle

Keith Roberts
Larry Intravia, Johnny Parker, Larry Bernstein, saxes; Tommy Intravia, Frank Tift, trumpet; Rollie Winbrener, trombone and vocals; Odger Kepp, piano and vibes; Herb Morhoff, drums; Sam Intravia, bass; Marion Bradley, vocals, and Roberts fronts on trombone.

Orchestra Personnels

Dick Mills

Powell Bedgood, C. John Moats, Gene Anderson, saxes; Bud Grubbs, Louis Wiles, trumpets; Shel Fonda, trombone; Max Basson, piano; Ray Clavenger, drums; Graydon MacDonald, bass; Earl Roberts, vocals, and Dick Mills, front.

Freddie Blake

Joe Hlavaty, Jimmy Kris, Ray Hesp, saxes; Roy Williams, trumpet and fiddle; Jerry Asbell, piano, and Blake on drums.

Bob Cox

Dick Meshan, Bob Carroll, Bob Turner, Steve McCabe, and Cox on reeds; Billy Church, Joe Rainey, Dick Bell, trumpet; Bob Dennis, Lenny Hilton, Dave McLaughlin, trombones; Bob Laddie, drums; Bob Symanski, piano; Bunny Clark, bass; Herb Powell, guitar; Eva Polly shirps and Cox fronts on tenor.

Frank Crowley

Reg Saville, Archie Cunningham, Morris Zene, Ted Palmer, saxes; Clare Axford, Jim Garside, trumpet; Don Moss, trombone; Glen Brinklin, drums; Jack Fallon, bass; Jack Burrows, piano; Clayton Hobson, vocals, and Crowley fronts on guitar and vox.

Lee Anderson

Bob Marshal, John Sutton, Keith Bowers, saxes; Harry Brumley, Myron Bayles, trumpet; Paul Barth, trombone; Durrell Royer, piano; Howard Deany, guitar; Larry Noffinger, drums, and Anderson fronts and drums.

Clair Stevens

Bill Rounds, Bill Phillips, Tom Halverton, Bob Baker, saxes; Myron Bayles, trumpet; Bill Taylor, trumpet; Ralph Beck, trumpet; Walker Gilpatrick, piano; Bud Wunderlich, drums; Paul Ritchel, bass, and Deanne Mitchell, shirps.

Charlie Kroener

Alvin Townsend, Roger Ninkle, Marion Conner, Harry Northrup, Charlie Kroener, trumpet; Cantrell Craddock, bass; Walker Gilpatrick, piano; Bud Wunderlich, drums; Paul Ritchel, bass, and Deanne Mitchell, shirps.

Boyd Raeburn

Duke Durbin, Fred Wadner, Emmett Conner, Lee Pfeifer, reeds; Ralph Larson, Chuck Hill, trumpet; Ray Thomas, Fred Conway, trombone; Claude Humphries, drums; Homer Bennett, bass; Mal Grant, piano; Beetsy Bennett, shirps, and Raeburn fronts on sax.

Glenn Forrest

By Newman, Will Barnett, Bill Kermode, Jack Goldfinger, saxes; Jerry Zoring, Lenore Malley, Leon Polow, trumpet; Will Selednik, trombone; Ralph Stein, piano; Eddie Neiss, drums; Bernie Wolfe, guitar; Buddy Greenhart, bass; Sandy Kern and Rosalind Marquis, vocals, and Glenn Forrest fronts on sax and clary.

Jimmie Green

Ray DeGeer, Drew Page, reeds; Bill New-ton, trumpet, trombone; Mel Henke, piano; Bob Fenigraf, drums; Sid Blumenthal, bass; Kay Arnes, vocals; Jimmie Green, sax and front.

Carl Schreiber

Jack Aiken, Joe Ferrone, Varn Anderson, saxes; Harland Pomeroy, Nick Craig, trumpet; Alex Kochan, guitar, violin, vibraphone; Paul Liddell, bass; Charles Kaplan, drums; Ralph Blank, piano; Dan Ryan, vocalist, harmonica; Carl Schreiber, sax, clarinet, piano, celeste, front.

Bill Bardo

Ted Phillips, Lee Knight, Adolph Gurak, Harold Kubas, saxes; Marion Hamby, Milton Hublikta, Al Hahn, trumpet; Jess Lance, trombone; Hugh Waddell, piano; Grey Pezzl, guitar; Frank Field, drums; George Miller, bass; Esther Todd, vocals; Bill Bardo, front, vocals, fiddle.

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'Kansas City Frank' of early Brunswick record fame turns out to be Frank Melrose, the Chicago pianist, and not Jelly Roll Morton as many supposed. George Hoefer tells about it in his "Hot Box" column on this page. *Down Beat* Photo.

Avenue, Louisville, Ky., collects general from Wolverines up to Jimmy Yancey's current works. Fred has recently been standing sentinel over the gold deposit at the R.O.T.C. Camp, Fort Knox, Ky., but in the winter attends engineering school in Terre Haute, Ind. He is interested in filling in Armstrong Hot Five and Seven discs.

Hot Box Drivel—Paul Romaine of Argus Book shop, Chicago, discovered his Vocalion Armstrong of *Mahogany Hall Stomp* is from a different master than the Okeh issue of the same time. . . John Steiner, Chicago correspondent for *Jazz Information*, has definitely established that some of his "Bill Haid's Cubs" on the Broadway label were waxed by the old Coon-Sanders Nighthawks. . . For Ed Lang fans—Vocalion (15142) by Norman Clark (tenor) singing *Lonesome Girl in Town* and *Sleepy Time Girl* is accompanied by Ed Lang on guitar but vaguely.

New Armstrong Find?

Did Louis Armstrong play with Williams Blue Five on Okeh 8270 accompanying Sara Martin and Clarence Williams on *I'm Gonna Hoodoo You* (73773-B) and *Your Gon' Ain't Giving Me the Blues* (73774-B)? Orin Blackstone thinks so. . . Fred Wehle of Louisville recently found an original of Vocalion 1447. Romeo Nelson's *Head Rag Hop* and *Gettin' Dirty Just Shakin'*.

Unforgettable solo: Leon Rapolo's delicate high register clarinet on the New Orleans Rhythm Kings, *Tin Roof Blues*, Gennett 5105.

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Swing Piano Styles

Artie Shaw's 88 Man Comes From Old Fiddle Family

By Sharon A. Pease

Presenting in this corner the "bantam rooster" of the dance pianists, John Guarneri, weight 140, height 5 feet 6 inches. The name is pronounced Gwaneary and what he lacks in physical stature is more than offset by the tremendous fire and enthusiasm with which he does everything, including thumping a piano with Artie Shaw.

From a Musical Family

John is a descendant of the Guarnerius family, famous violin makers (1650-1755). In those days the letters "u s" were added to proper names, but somewhere along the line these letters were dropped and another "i" added. Starting with Andreas, the work of violin building was carried on by his sons Joseph and Peter of Cremona and later by the son of Joseph, known as Peter of Venice. The Guarnerius is conceded by many authorities to be a better violin than the Stradivarius, though not as rare for fewer of the latter were made. The Guarnerius family is credited with many of the improvements in violin construction and history tells us, "Their originality knew no limits."

There can be no doubt that the Guarnerius family took their violin building seriously, and that goes for John and his piano playing. He is constantly striving for, and fast attaining a high degree of perfection as a soloist.

John began his study of piano at 10 and was tutored by his father, who plays and builds violins in Brooklyn. Realizing the value of technique, he plucked away faithfully at Hanon and Czerny exercises. He continued to study throughout high school and played a concerto with the school orchestra as part of the graduation exercises. John had noted that a couple of his classmates who played dance piano were "quite popular with the girls," and that they were also picking up "odd money" working jobs. He decided to investigate—listened to some records and soon realized that was the music for him. He was particularly impressed with the work of Waller, Wilson, Hines, Tatum, and Basie. John has perfect pitch and

was able to take off their choruses and soon became familiar with the basic principles of each of their styles. At 18 he was married, had joined the union, and was working odd jobs and tours with road bands.

Wanted to Play with Benny

His first steady job was with George Hall at the Taft Hotel in New York. He was with Hall three years except for two short hitches with Mike Riley.

About the time John became in-



I Was Paralyzed with fear, said Johnny Guarneri of his audition with Benny Goodman. But John, shown above, landed the job, taking Fletcher Henderson's place, and since the bustup of the Goodman band a few weeks back, Guarneri has been with Artie Shaw. Sharon Pease tells John's background in the accompanying article, and to the right is an "original Guarneri."

terested in dance piano, he set a secret goal—that one day he would play piano for Benny Goodman. That ambition was fulfilled late last year when Benny decided playing and arranging was too great a burden on Fletcher Henderson, and started looking for someone to replace "Smack" at the piano.

"I had worked with Nick Fatou in the Hall band," says John, "And he arranged an audition for me. I was paralyzed with fear, but got through it some way—a number with the band and one with the sextet. Words can't express my happiness when I learned I had been selected for the job."

John clicked with the band and the fans right on through the recent Catalina engagement, the one which Goodman left to enter the Mayo Clinic.

Then he joined Artie Shaw's orchestra for work in the picture "Second Chorus," on records, and the Burns and Allen radio show.

Influenced by Many

As mentioned before, John has

Guarnieri's Style on "Cattin' at Catalina"

been greatly influenced by several ranking pianists, and flashes of this influence can be seen in his work. He has already added many original ideas, is constantly striving for new things and in all probability will come up with something really revolutionary one of these days. He has the ambition and patience to stick, as he did with stretching exercises until now when his fingers are extended the first and fifth form a perfectly straight line.

Herewith, John demonstrates one of his styles on an original, "Cattin' at Catalina." You will find therein many choice morsels.

Readers of *Down Beat* are invited to write Pease, one of America's best known piano authorities and teachers, regarding styles of various pianists. Pease also likes to know what great 88 artists readers would like to see featured in his column. Address Pease at Lyon & Healy Building, Chicago.

Local Gives Picnic Fund to Red Cross

BY ED KLINGLER

Evansville, Ind.—For many years the annual picnic of the Local here has been put on in style, costing the boys a neat yearly piece of cabbage. But this year they've called it off.

Says business agent Bert Reed: "A lot of people think musicians are a bunch of chiseling heels who aren't interested in the welfare of anyone but themselves."

"To show them they're wrong we're taking the money we budgeted for this year's picnic and we're turning it over to the Red Cross for war relief. The poor people over there can't even find a place quiet enough to have a picnic."

Ickie Hordes Get Jabs Aplenty From Corn Combos

BY MARIE DE FLOREA

Phoenix, Ariz.—Things look brighter, although, Arizonians being what it is (you know, the grand and glorious old West, etc. blah blah blah) we find ourselves fairly swamped with a super-abundance of "western" and hill-billy outfits.

Outstanding of these is Buster Fite's Western Playboys, appearing on radio station KOY and at dances throughout the valley. Buster has built up quite a following among local ickies.

Corn, Corn, and More Corn

Also corny but cute are Clay Ramsey and the Old Timers, holding forth at the Old Timers' Dance Hall, one of the few places here where one may indulge in a Paul Jones or a Rye Waltz 'til his heels fall off. Clay plays about one "modern" dance in three, and you've never heard *In the Mood* played the way this outfit does it.

With Ramsey fronting on guitar, the gang includes Phil Hall on fiddle, Jimmy Sciolino, piano; Al Kyle, bass; Ed Pressey, drums.

Clay has played the spot for the past seven years.

Rosen's Flashy Riffs Shine

"Tiny" Rosen is emceeing and complaining of the heat at the Avalon. In spite of what is laughably known as a floor show, and the corn dished out by Snappy's Ginger Snaps, Tiny is proving that he still knows what to do with a brass horn, and is pleasing customers with his flashy riffs and setting the joint on its ear with the sustained high notes on Twelfth Street Rag.

When Tony Martin played the Orph here recently with the Bob Zurke band, local 88-galloper Mel Shibe sat in with the band in the place of the Tomcat, who had been ordered to the bastille or something in Chicago for failure to keep up his alimony payments or something.

Gaylord at Purple Grackle

Charlie Engle, out of Chicago, is at Olson's Wharf at Wisconsin Dells. Also at this resort town is one squeeze-boxer Carmen de Marco, known to her intimates around Madison as Darlene Quinn. She's at the Hiawatha Cocktail lounge.

Charlie Gaylord is jobbing three nights a week at the Purple Grackle with a Chicago outfit, and doing road dates on the side. Personnel include:

Ford Keefer, Jack Felling, Ted McCrea, sax; John Rists, Bob Stockwell, trumpet; Lefty Johnson, Bill Larson, trombone; Rue Winslow, drums; Jack Fonda, bass; Elmer Kayser, piano; Stanley Usher, vocals; and Gaynor fronts on fiddle.

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New York—Adrian Rollini's prize catch of the season is shown here, with Rollini sitting triumphantly below the critter's gill, as it looked shortly after Adrian pulled it out of the sea a couple of weeks ago. The fish was so large it couldn't be photographed except at an angle, as shown.

Ramblin' Along Tin Pan Alley

BY MICHAEL MELODY

Boogie woogie, the double barrelled piano style popularized by gents such as Meade Lux Lewis, Pine Top Smith, Pete Johnson and Albert Ammons, is being adapted for vocals for the first time by the Four Blues, Inc., a race quartet at the Gay New Orleans bar at the New York World's Fair. The quartet is essentially instrumental, with the vocals coming in for color. Their first boogie tune is an original called *Bluer than Blue*. Baxter White heads the combo, which also includes Joe Garber, Ganz Thompson and James Starkey. Several publishers are interested in the boys' boogie vocal things.

Kurtz Awaits the Stork

Jerry Livingston, bandleader-composer of *Under a Blanket of Blue*, *Talk of the Town* and other big ones, turned out a clever ditty, inspired by the birth of his 9-pound-son recently. The tune is *My Piggy Bank is Jing-a-ling Again*. Santy-Joy grabbed up the long-legged bird.

Manny Kurtz, who fashioned the lyric to *Apple Blossoms and Chapel Bells*, has ground out another goody in *Hey Dinky, Your Mother's Calling You*. Manny and wife, incidentally, are awaiting the long-legged bird.

Hollywood composer Louis Hirsch's offspring are going places in the flickers, with son Danny appearing in RKO's *Tom Brown's School Days* (featuring Freddie Bartholomew and Jimmy Lydon) and daughter Ruth playing a trumpet in comedy bit in *Melody Comes to Town*, forthcoming Wilding Pic.

More Patriotic Songs

Labelled the "Marching Song of the New America," James T. Mann's *We're All Americans (All True Blue)* is being published by Bell Music Co. in Chicago. . . . Joe Howard, who wrote *I Wonder Who's Kissing Her Now*, scribbled

his first swing tune in 76 years, entitled *I Can Tell By Looking in Your Eyes*. . . . After 10 long years of struggling to get somewhere, Buddy Foyne finally hitched his lyrics to a hit, *Tuxedo Junction*. Devil of it is he hardly ever hears them, the tune being so solid an instrumental.

Number one prize in Jack Mills' current catalog is Fred and Doris Fisher's *Whispering Grass*. Erskine Hawkins, the Ink Spots, Tommy Reynolds and Reggie Childs all have waxed the dad and daughter's effort.

"Love Lies" Being Pushed

Robbins' summer catalog finds these pushers topping the list: *I'm Stepping Out with a Memory Tonight, You Think of Everything, Maybe and The Ferryboat Serenade*. *Love Lies*, by Joe Meyer, Carl Sigman and Ralph Freed, will supplement Leo Feist's summer book, including *I'm Nobody's Baby, Blue Lovebird and Our Love Affair*, last-named from the Judy Garland-Mickey Rooney-Paul Whiteman pic, *Strike Up the Band*. . . . Clara Verwoert's *Cause I'm Idiot Over You* is getting heavy plugging from maestro Paul Nielsen. . . . *Bartender Polka*, by the same writer as *Beerbarrel* same, Will Glahé, shows promise of doing as well as its forerunner. Southern Music is handling the tune.

Orchestra Personnels

Jean Loach

Phil Ward, tenor sax; Billy Scott, trumpet; Chick Johnston, guitar; Carl Haesman, piano; Harry Atkins, bass; Jean Loach, accordion, vocals, front.

Carl Ravizza

George Porter, Les Randolph, Paul Faris, saxes; Paul Durand, Bud Crossman, trumpet; Marshall Cramm, trombone; Niel Marshall, piano; Jack McGaugh, bass; George Hewitt, drums; Russell Doore, Joe Coates, violin; Carl Ravizza, fiddle, vocals, front.

Charles Baum

Bob Fulton, Harry Sacks, Don Trimmer, Ken Schleicher, saxes; Freddy Woodman, trumpet; Sid Zwilling, violin; Joe Ponte, guitar; Sam Rosen, drums; Max Shopnick, bass; Charlie Sansone, piano; George Kinner, accordion, vocals; Charles Baum, piano, front.

The Crusaders

Chuck Cavallo, accordion, piano; Ced Spring, guitar, accordion, violin; Jimmy Burdett, bass; Hugh Doyle, sax, clarinet.

Leonard Keller

Bob McCracken, Eddie Jasche, Cecil Gullickson, Eddie Jackson, Dick McCracken, trumpets; Young Harper, trombone; Harold Kartum, piano; Gil Bass, drums; Maurice Jackson, guitar; Tom Marins, bass; Rex Bittick, arranger.

Griffith, vocals: Leonard Keller, fiddle, front.

Chuck Foster

Bill Gee, Wayne Hardin, Jimmy Castle, saxes; Guy Smith, Don Crawford, trumpet; Dick Arnett, trombone; Steve Strange, bass; Hal Pruden, piano; Bob Simpson, drums; Dorothy Brandon, vocals; Chuck Foster, front, clarinet; Harry Lewis, arranger.

Jose Manzanares

Fred Napolitan, accordion; Richard Garela, marimba; Pedro Garela, bass; Alex Joffe, piano; Carl Kelly, drums; Gordon Meacham, trumpet; Jose Manzanares, front, guitar, vocals.

Will Osborne

Frank Salto, Frank Simmons, John Basile, "Moose" Aaronson, saxes; Charlie Zimmerman, Wally Klein, George Johnson, trumpets; John Smith, Harry Zollo, Bill Coleman, trombones; Henry Henry, piano; Hank O'Brien, drums; Dale Jones, bass; Max Chico, guitar; Dick Rogers, vocals; Will Osborne, front and vocals; Gerald Bittick, arranger.

Tony Cabot

Lou Nash, drums; Rico Mancini, piano; Vernon Youson, clarinet; Rufus Smith, bass; Jack Turner, trumpet; Tony Cabot, front and sax; Jacqueline Panette, vocals.

New Band For Leith Stevens

New York—Leith Stevens, conductor of the Ford summer concerts on CBS Sunday nights, is forming a dance band for a road trip in the Middle West.

Stevens, who hails from Kansas City, is a former concert pianist and special accompanist for the late Mme. Schumann-Heink. But he is no stranger to popular music. For a couple of years he led the CBS house swing band on the old "Saturday Night Swing Session" broadcast series which included such talented house musicians as Toots Mondello, Will Bradley and Russ Case.

Most of the time, since has been affiliated with commercial radio, Stevens has alternated his time between jazz and classical music. Plans and personnel for his new dance crew are not set yet, but he thinks he can click.

Dukes and a Duchess

Dan Sterling, trumpet; Ken Thompson, piano; Jim Blue, accordion; Ray Rose, sax; Max Lavette, guitar, violin; Dick Sax, bass; Louis Foster, drums; Annabelle Graham, vocals.

Jimmy Ainscough

Clark Horn, Rudy Riess, Cecil Bell, reeds; Cyril Schneider, trumpet; Sammy Rosenbaum, trombone; Lee Benedict, drums; Page Brown, bass, and Ainscough on piano.

Coleman Hawkins

Jackie Fields, Eustice Moore, Kermit Scott, Ernie Powell and Hawkins, saxes; Nelson Washington, Bryan, Joey Guy, Tommy Lindsey, trumpets; Claude Jones, Sande Williams and Bill Katz, trombones; C. Heard, drums; Gene Fields, guitar; Bill Taylor, bass; Gene Rodgers, piano, and Warren Evans and June Harris on vocals.

Artie Wells

Chick Smith, Coleman Allen, Edward Fleming, Charles Porter, saxes; Reggie Williams, trumpet; Eddie Haskin, drums; Gene Hazard, bass and guitar; Calvin Rumsey, guitar; Benny Smith, piano; Sarah Smith and Bill Taylor, vocals, and Artie Wells fronts on drums.

Connie Sullivan

Chico Lummis, Paul Zuccarello, Ed Regan, reeds; Bill Charles, Donald McLean, Leroy Johnson, trumpet; Eddie Hayes, drums; Joe Hayes, Eddie Dixie, Elliott, drums; Ed Brody, piano; "Reckless Ralph" Allen, bass; Charlie Festaire, guitar, and Shelton front on tenor.

Dick Shelton

Fred Irving, Saxon Conway, Paul Padock, tenor; Pontiac Jensen, Leroy Johnson, alto; Bill Beck, Jack Johnson, bass; Ray McIntosh, trumpet; Jack Faschinski, piano; James Molaro, piano; Hal Works, bass; Joe Russo, drums; Herb Ostrow, arranger, and Sullivan front on tenor.

Henry Senne

Tom Green, Ed. Taylor, Angelus Delapia, saxes; Bill Beck, Jack Johnson, bass; Ray McIntosh, trumpet; Jack Faschinski, piano; Pete Martin, guitar; Tommy Lee, drums; Dean Brown, bass; June Price, clarinet, and Senne fronts on sax.

Dal Richards

Cliff Binyon, Alex Gerty, Frank Lynn and Ricardo Reeds; Jack Smedley, trumpet; Byron Hanson, trombone; Wilf Wylie, piano; Merv Johnson, bass, and Tommy Mack, drums.

Harold Menning

Wayne Erickson, Ken Bryant, Jimmy Kegg, saxes; Glen Givens, Max Gophart, trumpet; Jack Holloway, trombone; Phil Johnson, piano; Everett Zwanger, bass; George Morey, drums; Venita Danner, drums; Cren Crappin, bass.

Bob Gurley

Francis Fox, David Lawrence, reeds; Tully Scott, piano; Dick Kehoe, drums, and Gurley fronts on clary.

Cliff McKay

Tory Jack, piano; Stan Wilson, guitar; Harry Houston, drums; Jimmy Reynolds, trumpet; Jack Madden, trombone, and McKay fronts on clary.

Jimmie Griggs

Ruston Greer, Francis Gilmore, J. I. Howard, Bob Jordan, saxes; Lloyd Jenkins, Bob Lovett, Dick Anderson, trumpet; Joe Ben Cole, George Wyatt, J. R. Goodman, trombones; Troy Womble, piano; Ned Smith, guitar; Jack Koenig, bass; Dave Cole, drums, and Griggs fronts.

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One of the Earliest jazz bands, hailing from New Orleans, is this one, called the "Original Creole Orchestra" and including in its personnel, left to right at top, Adie Venson, Freddie Keppard, George Bacquet and Bill Johnson. Below, Charles Johnson, Jimmie Polla and Norwood Williams. Keppard was king of cornetists until Joe Oliver whittled him down. Bacquet was one of the early clarinetists and still plays today. The date? About 1912. They never recorded. Down Beat Photo.



• The Band Box •

More Fan Clubs Listed For the Alligators

By Dick Jacobs

Lots of questions and fan club data to talk about this month, so let's plunge into it without further ado. First of all, the fan clubs. Casa Loma Club, Marguerite M. Harr, 543 McKenzie St., York, Pa. Charlie Barnet Club, Doug Palmer, 33 Seaview Ave., East Norwalk, Conn. Doug is president of the club and would like to correspond with other club presidents and exchange pictures. Glenn Miller Club, Frank Herbert, 220 West 61st St., Chicago, Ill. Jerry Yelverton Club, Leonard De Loach, Opelika, Ala. A *Down Beat* reader would like to join a Kay Kyser club. Who can help this Kyser fan? . . . Charles Victory of Staten Island wants to know who is Lunceford's new arranger and who did the arrangements for Ziggy Elman's small combo? Willy Moore is the new Lunceford penman and Noni Bernardi turns out most of Ziggy's stuff. An anonymous correspondent has only four saxes in his band, but would welcome a suggestion as to how to make his sax section sound like Glenn Miller's. Well, that's quite easy. Voice your chord in the following manner: clarinet lead, alto next, then a trumpet in hat, and two tenors playing the bottom harmony notes. If your trumpet men can blend well with the saxes, you'll really be surprised at the results.

Masters' Personnel

Al Ruggio is interested in Frankie Masters' band and would like a listing of the personnel. Here it is: Budd Shiffman, Carl Bean, Vince Ferrini, Howie Barkell, saxes; Jay Mathews, Norville Price, trumpets; Kahn Keene, trombone; Harold Wright, piano; Don Elton, guitar; Buss Dillon, drums; Cren Crappin, bass.

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Don't Bring the Wrong Music to an Audition!

BY DICK TODD

I have been asked by the editors of *Down Beat* to set down a few of my opinions and impressions of the singing business. That's a tall order particularly since my literary talents have been in steady decline ever since I left college.

However, one of my phonograph records sold a few thousand copies and it says in my book of rules on "How To Be a Success In Recording" that any time such a miracle comes to pass, you're in a position to start giving advice.

Finding myself on such a lofty elevation, I'm taking the liberty of donning a cap and gown, hooking a pair of horn rimmed spectacles over my nose and answering my legion of followers the question most often asked in their letters, i.e. "How Can I Become a Singer?" I trust both these ladies will derive a definite benefit from this.

How Not to Do It

The best procedure, I imagine, would be to tell how NOT to do it, or in other words to confess what happened to me. At my first broadcast, attended by several studio officials who were to decide on whether Mr. Todd passed or flunked, and my old music teacher whom I wanted particularly to impress, I got all the way up to the microphone before I discovered I

had brought the wrong music! When my stomach finally righted itself, it was time to go on the air. So I sang. I had no words and no music but there was nothing else to do. Where my memory failed I improvised. And it apparently wasn't too bad because my old teacher came up afterwards to shake my limp hand with congratulations. P.S. I got the job.

The Mike Was Dead!

Some time later I was asked to appear on a special Empire Hook-up as guest artist. Rather proud of the invitation, I took extra precautions this time, being careful to remember my music and everything. During the broadcast I gave my all and it wasn't until afterwards that I learned I had been singing into a dead mike! Moral: Don't let anything get you down.

Since that time I've been lucky enough to put in guest appearances with the Magic Key of RCA program and sing with Larry Clinton's swell outfit. A couple of movie shorts also helped. But my real triumph has been the way my records have gone over. That will never cease to amaze me.

Of course I started out to be an engineer, that is, after I had outgrown my boxing champion ambitions. But I've always had the singing bug ever since 1922 back home in Montreal when I managed to outshout the rest of the small fry for the lead role in a home talent show. McGill University and my first job as a salesman didn't change that ambition so here I am. And I'll never be sorry.

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June Price, 19, recently left the Henry Senne band in Chicago after attracting wide attention with her singing style. She is 19 and is a product of Belleville, Ill., 16 miles north of St. Louis. Nan Wynn is her favorite songstress. June's real name is Cleo Schneider and she has been singing three years.

For the Kids

The articles written on this page by top names in the band business are slanted toward the high school musicians and singers who have hopes of cracking the professional field in a few years. *Down Beat* always welcomes guest articles by the professionals. Younger readers of the *Beat* are constantly requesting advice.—EDS.

Fritz Spera Has Great Dixie Band

BY BOB ZORN

Ishpeming, Mich.—Don't let that date line scare you. It happens to be the base from which this reporter works. But apart from that, the town offers a paucity of jazz. We have only one joint using a steady band. That's the Venice Cafe, featuring Don Young's Swing Quartet. Unfortunately the leader's piano gives the only kick.

The name bands seem to avoid the upper peninsula here, but the territory on the whole doesn't offer too bad a brand of jazz and there are really some good men around these parts:

Iron Mountain's best, for instance, is the Dixieland crew of Fritz Spera. They play a good brand of music and feature the tenor and clarinet of Ewald Johnson, the leader's good trumpet, and Roy Johnson's fine arrangements and doghousing. The band is at Cave's Crystal Bar. Eddie Sowers has another rideout crew at Spera's Eagle Inn. Then the only virtue of Charlie Armand's schmaltz unit at the Riverside Club is its ability to play a good floor show.

The town of Hancock is a covey of corn lovers and all the citizenry turn out in hordes at the joints that have the jazziest jazz. The Golden Pheasant features Harold Stevens' commercial crew. The Ervast has Elinore Sten's all gal outfit, which doesn't offer much besides the leader's trumpeting. Gino's is using a very sad Cuban crew.

In Escanaba, at the Dells, Ray Kraemer's band is doing the only job worth mentioning. Over in Munising the Knotty Club has Stan Stanford's trio and Ardelle Pierce (who is in no Holiday) singing. Bill Smail's combo at the Sylvan Inn offers some kicks in pianist Merrill Ramsey. Tenorman also rolls along fine.

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Men Behind the Bands

★ Billy May ★

BY LEONARD G. FEATHER

The public, even the musicians, know little or nothing about him—yet he's the man who made that famous Cherokee arrangement as well as the majority of the other big hits in Charlie Barnet's books.

That's Billy May, the big, blond young man who turns them out so prolifically for the "White Duke" and has also been heard lately playing a gang of hot horn in the band.

Born in Pittsburgh

Born 24 years ago in Pittsburgh, May started on tuba in his fifteenth year, later playing trombone on a local CBS house job and switching to trumpet shortly before joining Barnet. In Pittsburgh he also worked for a Lombard-type band, Baron Elliott. Then in June 1938 he took Charlie B. an arrangement of *If It Rains Who Cares?* and he's been in the righteous groove ever since, mailing 'em in until February 1939 and then joining the arranging staff permanently. He's been playing in the band since August '39.

Billy's training as an arranger was limited. He took a year's harmony course at high school but went through the second semester course first! Most of his ability can be credited to a good ear—his advice to embryonic arrangers is to do more and more analytical listening—and it's more important, he adds, to be able to identify the harmony than the instrumentation.

Fast work is Billy's specialty. Given Cherokee to make up at the last minute, he wrote this and two other scores one night on bus! He can work anywhere, but prefers to have a piano or his miniature organ. An average pop song takes him two or three hours; a special or instrumental maybe four or five. When he's rushed he doesn't bother with a score—just writes each part right out, but adds that his manuscripts are so illegible the boys invariably beef about it.

Here Are Some Tips

Here are some of Billy's tips on how he achieves his effects: "I like to regard the trumpets and trombones as two separate sections instead of lumping them together as

Jimmie Grier Grabs Space

BY IRMA WASSALL

Wichita, Kas.—Seldom if ever has a visiting band received more local publicity than has the Jimmie Grier aggregation, which just concluded its date at the Blue Moon here. Several advertising stunts centered around the band.

The Dockum Drug Store featured a Jimmie Grier soda, plastering their various guzzle shops with ad placards, in newspapers, and all over town together with pix of the band.

The Sunkist orange people also cooperated on a stunt. The Wichita Beacon gave the band a raft of space when Grier played the Penny Ice Show at the Lawrence Stadium sponsored by the paper and the Salvation Army.

Eighty persons were auditioned in another stunt, and the winner, Don Reeves, a Friends University sophomore, was given a week's job with the band at regular salary. Upshot of it all was that the band was held over an additional six days.

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a brass section. In the saxes I use a baritone all the time—my favorite reed section is two alto, tenor and baritone. If I think Charlie likes the tune, I give him the lead, straight, maybe against clarinets and baritone; otherwise I use trumpets or trombones, or both, with plungers.

"I like to voice as openly as possible. The voicing in Cherokee illustrates what I try to do with open harmony; you may remember the plunger background effects there, too. I try to find five, six or seven-part chords to avoid doubling.

"Of course, I believe in allowing as much space as possible for solo solos; I don't think it's fair to keep the boys down to an occasional eight bars. I only write sketch parts for the rhythm section and leave most of it to their imagination and instinct."

Wants to Write Tone-Poem

Billy's best works for the Barnetts include *In A Miz*, *Asleep Or Awake*, *S'Posin'*, *Night Glow*, *Cuban Boogie Woogie* and most of the band's originals, for which Barnet himself generally supplies the main outline for Billy to fill in. But his pet work is the cob corn record, *The Wrong Idea*, for which he wrote words and music and sang the vocal. Victor recently lifted its self-imposed ban on the release of this disc and nobody is happier than the man who created that magic slogan, *Swing and Sweat With Charlie Barnet*.

Billy cites Lunceford and Krupa among his top bands, and Sy Oliver, Ellington and Benny Carter as favorite arrangers; Bill Challis for sweet arranging and the Boston Symphony as his favorite musical organization. His ambition is to write a serious tone-poem—and he doesn't mean "symphonic-jazz" stuff. He already has an original rhapsody in 5/4 time hidden away somewhere. Right now, though, he's sticking to 4/4 and doing all right!

Fire Spoils Disc-Juke Box System

BY IRMA WASSALL

Wichita, Kas.—With the burning to the ground of the Kalko Kat a fortnight ago, at a loss of \$25,000, came the end—at least temporarily—of the practice of manager Joe Prothero and the band, Frank Waterhouse, of recording the spot's music and distributing the records to juke boxes throughout the territory. The Kalko Kat was believed to have been the only spot in the country with such an enterprise.

The boys had been at the Kalko Kat for a long time, had their own recording unit, and in addition to recording arrangements, also used to record the Monday morning jam sessions that drew a lot of transient cats. At present time the band had no job, but were mulling several offers. The personnel of the outfit is:

George Hughes, Harold Moore, Tom Rumsey, saxes; Virgil Chambers, Don Ayres and Waterhouse, trumpets; Fuzz Anderson, drums; Roger Williams, piano, and Eddie Wade, bass, valve trombone and guitar.

Girl Band Hits Spot in Michigan

BY LOU CRAMTON

Grayling, Mich.—The record tourist and resort trade traceable to the inhospitable travel conditions in Europe has placed its stamp of approval on the all-girl Swingette and the spot they play, Zanel's, Northern Michigan's newest. Zanel, a well balanced citizen, knows what he's doing in using the girls' band, which affects the customers favorably, continually.

Matty is back in At left is learned writing a

Al Sky while riding with ment, Al and burn Doctors g he held a port given slowly man Sky w from Mon is recover doing it he needed organize shown ab this now.

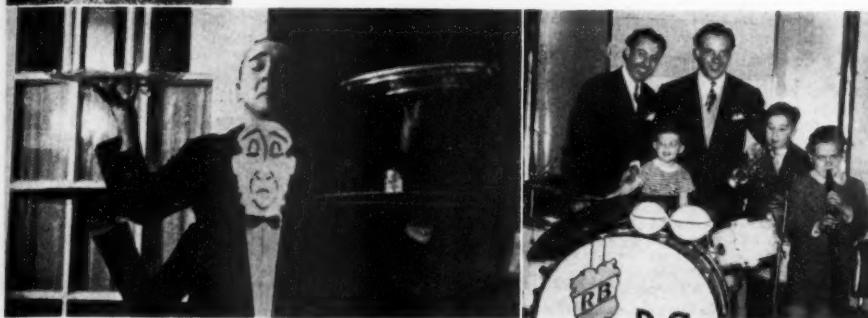
Prem Chicago his vocals is forming

Wat

Shots From the Crosby Band's Tattered Scrapbook



Bob Crosby looked like this a few years back in the home town of Spokane. A farmer boy at heart, he posed for this one shortly before he started singing with Anson Weeks. Center—Eddie Miller, whose ambition is an orchard filled with pecan trees to look after, shows his manly strength. He's a fiend for keeping in shape—doesn't say what kind of shape. Right—Nappy LaMare, on the streets of New Orleans. This month he's lying in the sun at Catalina where the band is playing.



Matty Matlock, whose first name really is Julian, is back in the band again playing alto and clarinet. At left he shows what he knows about an art he learned when he was a Boy Scout back in Tennessee. When Matty's not pulling a gag, he's either asleep or writing arrangements. At right, Crosby, Ray Bauduc,

Young LaMare, young Eddie Miller and young Freddy Martin throw a family bash. Pic was made in 1938 in Chicago. Crosby and crew leave Catalina and return east next month, stopping over for an engagement at Meadowbrook, Cedar Grove, N. J.



Spends \$300 For Private Piano Sides

BY DAN SWINTON

World's Fair, N. Y.—Putney Dandridge recently recorded two tunes for Ed Sullivan's private collection. The melodies were *I'll Never Smile Again* and *Deep Purple*. Sullivan, syndicated columnist, is reported to have paid the terrific Dandridge fingers \$300 for the job. Dandridge is now playing piano at the Absinthe House, a section of gay New Orleans here.

The Korn Kobblers, a cross between Mickey Mouse and New Orleans, are jampacking Ballantine's nightly, where they have replaced Adrian Rollini. The Kobblers are tremendous on the entertainment side. Baxter White and his Four Blues are racing along at the New Orleans bar. The bugs are hep to the quartet for weeks now and it has been days and days that Midway traffic has been jammed by the twinkling toes. Along with Bax are Joe Garber, piano; Ganz Thompson, guitar; Jimmy Starkes, bass. Nuff sed.



Solos Released . . . Walter Gross, acclaimed by many white musicians as the "best all-around pianist there is," took time off from his CBS studio duties last month to cut four solo sides for Bluebird. Barrelhouse Dan reviews two of them on page 14 of this issue. Gross plays in the CBS house band and accompanies singers and other solo artists on the air and records. He's shown in Bluebird's studios here.

Bea Scott's Steps of Rhythm have left the Hunting Lodge for Du Bust Inn. Estelle Slavin, reputed "best" woman trumpet and formerly with Ina Ray Hutton's all-girl team, is an addition to the Steps. The girls are very fine. Todd's Dancing Campus stars Harry James and Mike Riley, still.

**Down Beat's
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by Tom Herrick
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Johnny Long Band is Strong on Romance

(From Page 2)

of Long, reminds us that his cardholders aren't doing too badly in the romance department, vocalist Jack Edmundson being engaged to Martha Glenn, a Pittsburgh heiress; vocalist Paul Harmon plucking daisy petals on account of Mary Bradford, operator of a chain of eateries in Wildwood, N.J., and Miami, Fla., and Kirby Campbell, of the sax section, romancing a Virginia Beach beauty. . . Cy Weisman replaced Frank Wathen in the Long saxophone section, making four Yankees in that band of southern "colonels." . . Edythe Wright will appear with the Charlie Barnet band as an extra added attraction, beginning with the band's engagement at the Palace Theater in Cleveland. . . She'll also make records for Bluebird, accompanied by a swing section from the Barnet "Indians." Gwen Desplenter, who handles publicity and stuff for Mills Novelty, is vacationing in the West Indies. . . Connie Dillard, who came north to become a band vocalist, has landed a job. She'll sing with Joe Candullo's outfit—when it opens in Florida next winter!

Shawker Joins Ray

Connie Haines, the bombshell from Gawgaw who sings with Tommy Dorsey's Smile Againers, and Nelson Mason, just signed by Warner Bros. for a picture contract, are uhuh. . . Bunny Shawker shifts from Teddy Powell's band to the drummer's chair in Alvino Rey's crew, replacing Eddie Jenkins. . . Hot weather or no, Dick Todd continued his exercises and handball games, peeling off a few more pounds (that picture deal must look awful good). . . Mel Adams, who's been writing music news for *Radio Guide*, shifts to *Click* with a record column. Marty Lewis of the *Radio Guide* editorial executive row, takes over the music page. . . Chauncey Gray, who composed "Bye, Bye Blues," is tickling the ivories in Jack Towne's band at the Westchester Bath Club, Mamaroneck, N.Y. . . Bonnie Baker tossed a party for the entire Orrin Tucker band and all the other folks who played on the bill with them at the Paramount Theater, the night before they closed there. . . Remember the lad who wore a white mask and created a mild sensation

Mary Ann McCall Out On Her Own

New York—Mary Ann McCall, whose singing with Woody Herman and Charlie Barnet made her one of the best known canaries in the business, is set for a buildup over WOR, major Mutual chain station. She opened Aug. 9 at the Century in Buffalo, doing a solo turn. Will probably do a few more theaters next month.



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with his singing in the Winchell-Bernie movie "Wake Up and Live" a few years ago? He's now one of the Pied Pipers. Name's Billy Wilson. . . Frank Prince, ex-Ben Bernie singer, slated to become an executive in a manufacturing company on the coast. . . Dave Tough came through with a perfect bit of hot weather refreshment when he approached Bandleader Lee Costaldo (whose band is still in rehearsal) and said, "We know it's tough to get dance dates, Lee, but can't you even book us for a ball game?"

P. A. Story of the Month

Raymond Scott has contributed many a novel sound effect to music on records and radio. In "Powerhouse" his men hummed to produce the throbbing tone of a dynamo. In "Twilight in Turkey," finger cymbals were employed to create the illusion of an Oriental bazaar. At a recording session at Columbia the other day, however, Scott came across a noise that baffled him. While waxing his latest, "Do You Pamper Your Husband at Night?" a peculiar buzzing sound came through the microphone. Scott was unable to account for it. He waved the men to stop and when the studio was quiet the source of the strange sound was discovered. The band's porter, weary from a recent one-nighter series, had fallen asleep and his snores had seeped into the microphone!

'Whoever Happens To Drop In' Insures Kicks

BY ED SHEEHAN

Boston—Not infrequently—oh, at least once a week—we have a most unusual phenomenon at the Ocean Inn and Cafe just off Revere Beach near here.

The band includes Leo Gaba, Bob Oakes, Don Barrett, Bill Rollins, Norm O'Riley, Eddie Burns and whoever happens to drop in, on saxes; George Stone Jr., Paul Sheehan, Buzzy Druden, George Travis, and anybody else who might stumble in, taking turns on the hides; Eddie Fitzgerald, Ruth King, Eddie Forsythe, John Cunio, and other occasional passersby, on piano; Manny and Bob Hamilton, Al King and assorted others on brass, in addition to any number of distinguished visitors—whoever happens to drop in.

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Pollock Attacks Swing Critic Stuart And Defends Peck Kelley's Big 'Rep'

(From Page 2)

his present way of playing.

As I said before, the pianists that Stuart mentioned are very understandable to the present day hep cats. But I have been wondering why the raves about certain individual pianists who to me sound like one-finger artists. I always felt that the piano should be played with the full ten fingers. I began to think I didn't have the right slant—maybe I was wrong. Most of the present day swing pianists peck like they were playing xylophones or vibraphones, knocking out one lick after another in octaves or one-finger jazz. Everything they play sounds as though it was taken from Jack Robbins' folio of "Hot Licks For Piano."

All 'T's' Pals Were 'Great'

Since 1925 I had heard much about Peck Kelley. I heard that he was quite a character. Jack Teagarden joined my band in 1928 and raved to me about Peck. But as time went on I discovered that anyone whom Jack knew personally was the "greatest in the world." I heard a few of his so-called "greats" as they came into New York at different intervals and finally figured that they were his pals and because of his lack of experience and seasoning at that time he really didn't know musicians. Many musicians are like Jack. Consequently I was always a little skeptical of Jack's raves about Peck Kelley.

About 1935, when I had most of the present Bob Crosby band with me, we played down in Galveston at the Hollywood Club. Some of the boys went into Houston to hear Peck at his home, and they came back saying he didn't want to play because, he explained, they had heard everything and he hadn't had anything new on the ball. From that I pegged him as another screwball.

A few years ago I met Rodin and his demons down in Dallas on a one-nighter when they had Bob Zurke and I had Bob Laine. Each of us bragged about our piano man. I had known Zurke for years but whenever I met him and he wanted to play for me I never paid any attention to him. After hearing Zurke at a jam session on one particular night I said to myself, "Here is a man that really plays



Peck Kelley is the man of the hour in jazzdom, with Dave Stuart, Los Angeles critic-record collector, and Ben Pollack, the vet leader, taking sides in a major controversy revolving around Peck's ability as a pianist. Peck himself is keeping quiet.

a mess of piano—almost the way I always thought a piano should be played."

I've Heard Them All'

Up to that time Earl Hines was my favorite, but since he had become a leader he didn't concentrate enough on his playing. Recently I caught him on the air from the Roseland. I was happy to hear him play wonderful piano again.

I have heard all the rest of the boys play boogie woogie, ragtime, jazz, and so-called swing, and I admit they play well—it is just a question whether you yourself care for a particular style of piano playing. But I want to say right now that PECK KELLEY PLAYS EVERYBODY'S STYLE AND THEN SOME! My reputation of being able to pick good musicians entitles me to an opinion and I've proved by the top leaders I discovered that I know a little more than some short-haired collegians, jitterbug writers, or record shop owners.

A month ago when my band played down in Sylvan Beach in Houston, I made up my mind to hear Peck Kelley in person. I am through taking anyone's word on how good a man is unless I hear him myself. I took a few of my boys and went to the Southern Club after work one night. I paid the admission, had a good drink for 35¢ (and thought the chicken was the best I ever tasted) and thought the place was as pretty as any club in any city of that size. I heard a dance set. The boys were playing stock orchestrations and I didn't expect more than that. They sound better than the usual run of bands playing stocks. Peck just sat there very sober faced. He didn't shake his shoulders, stamp his foot, or make funny faces. In fact from where I sat I couldn't even tell he was playing as you couldn't see his hands or hear him. A few of my boys got up and stood around the piano where four or five others were standing. Peck finished the dance set, got up and lit a cigar and went into the back room. I asked the waiter if that

was Peck. He answered yes and I told him to call Peck as I wanted to talk to him. Peck came out. We shook hands, sat down and talked about various people we knew. After a short delightful conversation it seemed that we had known each other for years; and I discovered that in spite of all that I had heard, Peck Kelley is nobody's fool. Although he is slightly shy he has plenty of good common sense.

Ten Fingers Down at Once'

Peck doesn't listen to records or radio, so what he dishes out on the piano must be pretty original, which is very rare.

He called the band to the stand and proceeded to play again. Maybe it was doctored stocks or something they dreamed up—but fellows, I've heard slow blues and fast blues and can remember things pretty far back, but Peck Kelley plays blues with EVERY FINGER OF HIS HANDS DOWN AT THE SAME TIME! Off the beat, in the beat, out of the beat, and "OUT OF THIS WORLD!" It doesn't seem possible that a man can live and play as much piano as he played that morning—a man would have to practice 36 hours a day to play that much—Peck was really ready, and he wasn't anxious to get off the stand at two o'clock.

I'd give anything to hear Peck Kelley in a concert at Carnegie Hall. I doubt if this can ever be arranged, though, because Peck realizes there are so many ickies in this world who don't understand. Yet even Peck himself doesn't realize how great he really is. If, after giving a concert, he should read an article such as Stuart wrote, it would break his heart. If he were a terrific success, the money and everything that goes with success would slow up his playing.

'Nobody Can Dust Peck's Keys'

I understand that at one time he did a lot of drinking. He hasn't touched a drop in years. If he ever decided to drop out I think whoever manages him or takes him in hand should take his money from him, give him about \$60 a week and put the rest in a trust fund, never letting him know how much he has.

I have in my organization a few boys who think they wrote the book on who's who in jazz. I'm sure every band in the business today has a few of those men. They are either Zurke lovers, Hines lovers, Tatum lovers, or boogie woogie lovers. But when my boys heard Peck Kelley they were as thrilled as I was and now they feel that none of the others can dust off Peck's keys.

I finally heard someone play piano as I thought it should be played, but I never dreamed anyone could play ten times that much.

Kelley Will Cut Wax for Okeh

Houston—Reports that Peck Kelley, when he decides to make records, will make them for Decca were denied last week here by those who know Peck well.

"Peck isn't ready yet, but when he is, he'll cut them for Columbia's new Okeh label," said his right-hand man, "John Hammond has the inside track—really the only track—and you can bet it is John who will do the recording."

Peck, as usual, did not comment.

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That Fine John Kirby band, currently at the Ritz-Carlton in Boston, doubles back to New York every Sunday for its "Flow Gently" rhythm show heard on CBS. Shown above are Russ Procope, Buster Bailey, Kirby, Billy Kyle, O'Neil Spencer and Charlie Shavers, who make up the band. Crew records for the Okeh label.



Moving Fast into the top ranks of entertainers, the Andrews Sisters are playing theaters now after finishing their first full-length movie pic, titled *Argentine Nights*. Movie trade paper reviewers were astounded at the girls' talents and went overboard claiming they "stole" the pic. Above are LaVerne, Patty and Maxene Andrews—caught in action.

'K. C. Jazz' On Records And NBC

BY ED FLYNN

New York—Followers of hot jazz who favor the "Kansas City" style as pioneered by Bennie and Buster Moten, and popularized by Basie, Kirk, Lunceford, Pete Johnson and others, will be able to hear choice samples shortly when Decca issues its album of 12 sides of "K. C. style" jazz music.

Big Names in Album

Featured in the album will be Andy Kirk's big band and a small band led by Mary Lou Williams, with a strong rhythm section predominant. Also to be heard are Pete Johnson and Joe Turner, Lips Page, Ben Webster, Paul Webster, Clyde Hart, Eddie Barefield, Buster Smith, Eddie Durham and several of the boys in Basie's band. In addition, Decca may record for the first time three sides featuring Buster Moten, Jay McShann and Woodie and Herman Walder, all of them now working in K. C.

NBC's "no doubt" famous *Chamber Music Society of Lower Basin Street* program, heard every Sunday from Radio City at 4:30 o'clock eastern daylight time, will have as guest commentator Sunday, Aug. 18, Dave Dexter, Jr., associate ed of *Down Beat*, who will talk on Kaye's style and introduce as guest artists Pete Johnson and Turner. Pete will play a boogie selection and then accompany Turner, one of the great blues shouters of the day. The program is produced by Tom Bennett and Webb Kelley.

Templeton is a Cat!

Alec Templeton, pianist-composer, was guest on the Aug. 11 program. He turned out to be a real "hep cat" and declared his way of relaxing was to beat out some hot boogie rather than the "fancy-pants" stuff he usually feeds his air audiences.



Returning to the stand after a long rest, Louise Tobin took over vocal assignments with the Will Bradley band. She is the wife of Harry James and got her start singing with the old Bobby Hackett band, later going with Benny Goodman. "It's good to be up and at 'em again," said Louise, whose home is in Texas.

Red Ingle Chases Woodpecker Away

Denver—Members of Ted Weems' band couldn't get any sleep while playing Lakeside last month. After they were off the job and went to bed, a woodpecker outside their hotel would start pecking every morning like a machine gun.

Various remedies were suggested. The SPCA kept them from shooting the bird. But the society couldn't do much when Red Ingle got out his tenor sax one morning, ran off a few hot choruses unaccompanied, and looked out the window. The bird had flown—and never came back. "Guess I'm really brutal," said Ingle. But the boys got their sleep.

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Chicago, August 15, 1940

NEWS

DOWN BEAT

21

11,300 Dance To Miller in Kansas City

BY BOB LOCKE

Kansas City, Mo.—Summer dollars may have hit some other cities but not Kaycee this season, what with five big name bands playing at different spots here within a week and four more due the next. The five crews already here were Red Nichols, Deacon Moore, and Jan Savitt, who played the Fairyland Park ballroom, Glenn Miller and Count Basie who played the Muny Auditorium under separate sponsorship, while the four on tap are Red Norvo at the Muehlebach, Clyde McCoy at the Tower Theater and Jimmie Lunceford and Ted Weems for the Auditorium. This record hasn't been equalled for years.

Miller Breaks City Record

A real test of drawing power between two big name outfits was held here when Savitt and Miller played here within a few days of each other. Miller outdrew Savitt, promoter Barney Joffre creating history with a record take of 11,300 dancers, but Savitt pulled in plenty of sugar for Tumino.

Jay McShann's ork finally pulled out of the Fairlyland Park to Wichita, after a record engagement as house band. McShann would have stayed out longer if white local 34 hadn't demanded an ofay crew be given a break for awhile at the spot, hence the change with Red Blackburn set to get the call. McShann was spotted recently for a Fitch bandwagon audition.

Music in the niteries—Johnnie Randolph and his Medley Music orchestra has returned to Mary's Place, playing a so-so brand of corn but okay for dancing purposes. Blue Steele took over Buddy Fisher's spot at the Mayfair, Fisher commencing a tour of one-nighters. Harlan Leonard's Rockets holding out at Eddie Spitz's White House, deserve better pickings than they're getting. Bob Millar's Ork followed Jimmie Grier into the deluxe Sky-Hy roof at Dudley Baker's Hotel Continental.

New Jersey Roundup

WAAT on Air Around Clock

BY "MAC"

Bob Carson and Bill Pender are now conducting the "Midnight Club" of Station WHOM. The program is one of the most popular among New Jersey stay-up-lates.

Commencing in the fall, Station WAAT goes on the air 24 hours a day, instead of its usual twelve. The station has made rapid strides during the past year, mostly due to the efforts of Jay Stanly and Paul Brenner of the station's musical staff.

Louis Prima goes into the Chatbox August 17 for two weeks. Mitchell Ayres scored a big hit during his week at Palisades Park. Ditto Dick Stabile. Tommy and Jimmy Dorsey set to play successive engagements at Frank Dailey's Meadowbrook come fall.

Jersey folk who frequent the shore say that Lang Thompson, playing the summer at Jenkinson's Pavilion in Point Pleasant, is due for big things. That's the spot that's turned out Sammy Kaye, Dick Barrie and Everett Hoagland in the past three summers.

Trumpet Player to Make Airplanes

BY JOHN GLADE

South Bend, Ind.—The European conflict begins to show effects in local music circles. Maurie Krause, trumpeter formerly with Norvo as well as Marty Ross and Ray Winters' local bands, kicked off the musical collar a couple of weeks ago and went to work for the Bendix Aviation corp. here to speed up manufacture of airplane parts for overseas shipment.



Ted Weems' young son, Ted, Jr., broke it up recently when he made a "guest appearance" with Ken Harris' band at the French Lick Springs Hotel, Indiana. Here young Ted prepares to direct a duet by Doug Boyce and Ken Foeller, ace sidemen of Harris' outfit.

Crosby Band Adds a Vocal Quartet

BY EUNICE KAY

Cleveland—The Bob-o-links, a three man and girl singing quartet, now with Bob Crosby, had the crowds raving during a recent engagement at Cedar Point here. Crosby picked them up in Detroit where, known as the Downbeaters (plug) they were singing over Station WWJ.

Seen around Cedar Point . . . Crosby's year old baby under the shower on the beach . . . Stacy walking around with a love light in his eyes . . . Red Kearney back with the band and completely cured . . . Crosby taking over all the local golf experts.

Here in town the Hot Club is still going strong as ever. . . Leighton Noble still at the Cleveland drawing crowds in spite of the heat. . . Don Bari at the new Petit Cafe of the Hotel Carter. . . Eddie Young at Euclid Beach, looking for a new vocalist.

Red Norvo Puts 'Cats On Ears'

BY WHITEY BAKER

Washington, D. C.—Red Norvo's new 10-piece band had the cats on their ears recently when they played on board the *S.S. Potomac*. The biggest kicks the boys had during their stay were the terrific sessions at the Swing Club, where they were knocked out by the sensational tenor of Paul Jones, local colored ace.

Milt Herth and his trio have a S. R. O. sign up in the lobby of the Neptune Room where they are appearing for an indefinite stay.

Erwin Devon is doing very well at the swank Carleton Hotel with his piano solos. . . John Rogers' 15-piece colored W. P. A. band a minor sensation hereabouts.

Don King, Chicago drummer, is leading the job at the Walkathon.

As predicted recently in this column, a great many changes will be made in some of the best paying jobs around town. Eight men will be replaced in the Loew's Capitol pit. Spot pays 83 bucks per week. Max Zinder, violinist-contractor, will remain as fiddler. Sidney's Music Bureau will take over Max's old job. Among those leaving is young Tris Hauer, terrific trumpeteter, who will have no trouble landing a steady job. The NBC studio ork is also due for a big overhauling.

Town is raving about the truly fine jazz dished out at the Casino Royal by Jack Schafer's Solid Senders.

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NEWS

Two Bands In Minneapolis Merger Deal

BY DON LANG

Minneapolis—Breaking a verbal contract with the Gordie Bowen band, Manager Richards of the Marigold will now use fine sounding Bob Owens' band along with Bowen's, with a subsequent lowering of scale for all men. This new double feature policy is definitely a break for Owens as the street and billboard advertising now reads: Bob Owens and his band plus Gordie Bowen.

Here's a Kick!

Many old Schnicklefritz fans are disappointed because Freddie Fisher is using fine musicians, such as Ralph Copsey, a former Nichols and Pollack trombonist, instead of comedians.

Wives and sweethearts of the Cev Olsen band at the Radiason Hotel may well keep an eye on the new thrush, Peggy Lee, a looker from way back, and a fine vocalist as well.

Cool Moves Up

Norvy Mulligan, former local pianist and leader, now forced out of music by his inability to "stay away from it" is probably looking regrettfully back to the time when he fired, re-hired and fired several more times, the fine voice of Harry Cool, former West High boy, who has really reached the top with the Dick Jurgens band. Cool, who worked here for several years with various singing groups, was regarded as the most "in tune" vocalist here.

MUSICIANS

Paging Mr. Carlson

BY LOU SCHURER

Detroit—A jerk named "Buster" recently walked into Denney's spot one night and after beating the bar on the off-beat, introduced himself as drummer with Woody Herman's band, which had left town the week before.

Questioned about his style, "Buster" said he played trombone—probably because it was the only chair vacant when he was hired. "Buster" said his ambition was a mixed band—half men and half girls!

Jack O'Brien Leaves Weems

BY C. M. HILLMAN

Denver—One of the few changes made in the Ted Weems orchestra took place July 26 when Jack O'Brien, piano man with Ted for 12 years, was replaced by Ralph Blank, Chicagoan. Ralph comes to the band with a background of experience with such bands as Vincent Lopez, Sosnik, Sophie Tucker and others. O'Brien is said to have made connections with a New York publisher as a song writer.

Mary Lee, the little 15-year-old songstress, introduced in Denver by Ted Weems two years ago, returned to complete Ted's final two weeks at Lakeside Park. Mary Lee has co-starred with Gene Autry in Columbia pictures and will return to Hollywood upon the completion of Ted's stay in Denver July 31.

Currently at Lakeside is Art Kassel and his "Kassels in the Air" who opened August 1st. At the competition spot, Elitch's Gardens, following George Olsen, is Clyde Lucas and his California Dons. This marks Clyde's first visit to Denver. George Olsen stayed over one night to greet Lucas and stage a Battle of Music in the popular Trocadero.

If you want to keep up on which guys are with what bands, where the bands are, and why, read *Down Beat*.

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Change o' Heart

BY BUD EBEL

Cincy—Sylvia Rhodes, the WLW canary doubling the Netherland Plaza with the Gardner Benedict band, declared it was a "big mistake" to divorce Mark Davidson. So they eloped three weeks after getting their final divorce papers and married again across the river in Newport, Ky.

Davidson is the fine tenor sax man with Mel Snyder's crew.

Barney Rapp Trades Bands

BY BUD EBEL

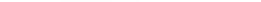
Cincinnati—It's the old story—when the weekly nut is too high, there must be a cut somewhere. Thus it was that Barney Rapp junked his good band in favor of a pick-up band in Lexington, Ky. Band had been together for two years previous, but money talks, and the boys had to go.

Coney Island is taking it on the chin this summer. Weather and business—both lousy. Even big names don't mean a thing. . . . The fiddle work of Staff Smith at Old Vienna knocked out the string section. . . . Jimmy James continues to be top band, musically and financially.

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Where the Bands are Playing

Aasness, Irving (Sberman's Cafe) San Diego, Calif. **P.**
 Adkins, Max (Stanley) Pittsburgh, b
 Ainsworth, Jimmie (Silver Slipper) Louisville, ne
 Alfaro, Don (Child's Spanish Gardens) NYC.
 Almerico, Tony (Casino) New Orleans, ne
 Alpert, Mickey (Cocoanut Gr.) Boston, ne
 Amberg, Eddie (Viva Center) Hastings, Mich., ne
 Anderson, Lee (Blue Mill) Greenville, O., ne
 Anderson, Steve (VSA) Omaha, Neb., ne
 Apold, Don (Lucky) Toledo, O., ne
 Arias, Don Ramon (Mayflower) Akron, O.
 Arnsfeld, Emory (On tour) P.O. Box 331, Monroe, N. C.
 Arnett, Sam (Nat.) Newport, Ore., b
 Armour, Wally (Station CFRB) Toronto Armstrong, Louis (Joe Glaser) NYC
 Arsham, Gus (William Bow) L.A., Cal., ne
 Ash, Paul (Hony) NYC, b
 Austin, Harold (Crystal Beach) Ont., Can., b

Baab, George L., Trio (American Club) Wilkes-Barre, Pa., ne
 Baer, Harry (The Club) Bear Mt., NY
 Baer, Morton (NMC) Wash., D.C., ne
 Baker, Dick (WJD) Chicago
 Bell, Keith (Church Corner Inn) E. Hartland, Conn., ne
 Bannon, John (The Glendale Club) Five Mile Lake, Wash., b
 Bandy, Art (Barry's) Lake
 Bardo, Bill (GAC) Cagay
 Bari, Gene (Mayfair Late) Wash., DC, b
 Barlow, Fred (Escambria Beach) San Juan, Cal., b
 Barnes (Sherman) Wash., DC, b
 Barnett, Hughie (Ten Eyck) Albany, N.Y., b
 Bartel, Jeno (Piccadilly) NYC, b
 Barth, Eddie (Piney Woods) Atch. City, N.J., b
 Bartow, George, Jr. (Nicollet) Minneapolis
 Barton, Jean (Don Lanning's) Miami, ne
 Basie, Count (MCA) NYC, b
 Bass, Eddie (The Club) Wash., DC, b
 Bauer, Paul (Philly) Wash., DC, b
 Baum, Howard (WWBS) Pittsburgh
 Beatty, Tom (Errington) Geraldton, Ont., ne
 Beaumont, Tex. (Book Bldg.) Beaumont, Tex., b
 Beckman, Jack (Brown) Louisville, b
BELLE, FLORIDA (Baldwin Cafe) Hoppers
 Town, Md., ne
 Bentick, Casper (Netherland) Cinti., b
 Benson, Clark (Broadmoor) Colo. Sprgs., Colo., b
 Berger, Maximilian (Versailles) NYC, r
 Birnboim, Phil (Astoria) NYC, b
 Bissell, Billy (Del Mar) L.A., Cal., ne
 Bits of Rhyme (Lakeshore) Chgo., ne
 Blau, Fredie (Sand Beach Inn) Fontaine, Mich., ne
 Block, Kay (CBS) NYC
 Bonano, Sharkey (Moulin Rouge) N.O. La., b
 Boden, Eddie (Playboys) (Syracuse) Syr., ne
 Bowen, Gordy (Marigold) Minneapolis, b
 Boykin, Bob (Tantilla Gardens) Richmond, Va., b
 Bradford, Roy (Del Rio) Wash., DC, ne
 Bradley, Will (Ritz-Carlton) Boston, b
 Brandt, Eddie (Sunset) Baltimore, ne
 Brooks, Jim (Florid) C.I. Saranac Lake, N.Y., ne
 Breen, Lou (Kennedy Pt.) Pitts., b
 Brest, Peter (Waldorf-Astoria) NYC, b
 Brown, George (Gargote) Louisville, ne
 Brown, Wayne Nat (Ritz-Carlton) Atch. City
 Brown, Leroy (Harmon Inn) Miami, ne
 Brown, Roy (Waagamang, Man., Can.)
 Brownie, Chet (Hollywood Beach) Hollywood, Fla., b
 Brubaker, John (Woodlawn) Delavan, Wis., b
 Burns, Abbie (Vanity Cl.) N.O. La., ne
 Bryan, Mike (Rising Sun Club) Greenwood, Miss., b
 Bryd, Buddy (Midtelle) Indianapolis
 Bryson, Jack (Belvedere) Baltimore, b
 Buhrman, Bert (Piccadilly) NYC, b
 Bundy, Rudi (Avon) Cagay, b
 Burke, John (Joyland) Lexington
 Burke, Marty (French Quarter) N.O. La., b
 Burke, Sonny (Frederick Bros.) NYC
 Burnside, Dave (Burnside) N.O. La., b
 Bush, Eddie (Hurricane) N.Y.C., b
 Busch, Henry (Palace) S.C. Cal., b
 Butterfield, Erskine (WOR) NYC
 Byrne, Bobby (Cinco Island) New Rochelle, N.Y., ne

Cahill, Tony (Villa Moderne) Chicago, ne

Calder, Casper (Meadowbrook) Cedar Grove, N.J., ne

Camden, Eddie (Cold Springs) Hamilton, Conn., ne

Carreno, Fernando (Ross Fenton Farm)

Asbury Plk., N.J., ne

Caruso, Don (Marborugh) Winnip., ne

Carwile, Freddie (Gray Wolf Tavern)

Carton, Harry (Sign of the Drum) Cinti.

CARMICHAEL, DON (Clay Guy Nineties) Wash., DC, ne

Carmey, Bill (Club Grunow) Interlochen, Mich., b

Carter, Chuck (WILF) Pittsburgh

Carter, Roy (Municipal) Quarters, ne

Cartwright, Charlie (Inglaterra) Peruia, b

Catalano, Tony (S.S. President) N.O. La., b

Catizone, Bill (Normandy) Boston, b

Cawthon, Clarence (Shep's Hippodrome)

Cavalcante, Wee Royal Cadets (Montana's Grove) Bradford, Pa., ne

Cavallero de la Sal (Salon) Montreal, b

Ceballos, Fran (A.L. Del) Cagay, b

Chasey, Lou (Greenbrier) White Sulphur Springs, W.Va., ne

Chernavsky, Joseph (WLW) Cincinnati

Chesnut, Eddie (K-BW-WRC) Buffalo, N.Y., ne

Chester, Bob (Dancing Campus) Wash., ne

Fair, Don (Ye Old Cellar) Chgo., ne

Childs, Reggle (Pavilion) Brighton Beach, Wash., ne

Brooklyn, N.Y., ne

Clyde, Harold (Paradise Cl.) Jojina, Mo., ne

Cole, Fran (King Sherman) Boston, b

Colle, Mr. (Harlem Hotel) Chgo., ne

Collins, Eddie (Newman's) Centralia, Ill., ne

Saratoga Springs, N.Y., ne

Collins, Harry (Fig & Star) Miami, r

Conrad, Jack (Big Pavilion) Saugatuck, Mich., b

Continental, The (Monte Carlo) Chgo., ne

Cook, Eddie (Lilac Room) Lexington, b

Connors, the (Joyland Pt.) Lexington, b

Corbin, Eddie (Murricane) Springfield, Ill., ne

Coughlin, Frank (Troadero) Sydney, Aus., b

Courtesy, Del (Claride) Memphis, Tenn., ne

Craig, Bill (Larchmont Inn) Larchmont, N.Y., ne

Cozzo, Frank (Di Maggio's) S.F., Cal., ne

Craig, Billy (Wash. Square Inn) Morris-
 town, N.J., ne

Craig, Francis (Hermitage) Nashville, Tenn., b

Crosby, Bob (Catalina Island), Cal., ne

Crozier, Eddie (Springbank Pt.) Byron, Ont., Can., b

Crusaders, The (LaSalle) Chgo., b

Crudder, Herman (Travers) Twins (Lexington, Ky.), ne

Craig, Xavier (Waldorf-Astoria) NYC, b

Cutler, Ben (Rainbow Room) NYC, b, 2/23

D

dale, Sammy (Dunes Club) Newport, R.I., ne

Dandars, Bobby (Gay Nineties) Chgo., ne

Darisse, Gilbert (Chateau Frontenac) Que. City, Que., Can., b

Davidson, Tomp (Dardanelle) Wasaga Beach, Ont., Can., b

Davis, Cosgrave (Gatley) Wash., D.C., ne

Davis, Eddie (Latke) NYC, r

Davis, Johnny (The Toe Tap) Milwaukee, Mich., ne

Davis, Milt (Hamilton) Wash., D.C., b

Davis, Phil (WLW) Cincinnati

Davison, Hill (East Side Spa) Milwaukee, Mich., ne

Davis, Eddie (Big Pavilion) Saugatuck, Mich., b

Dave, Ray (Ches Ernest) Three Rivers, Mich., ne

Davis, Sam (Triangle) Regina, Sask., Can., b

Davis, Tom (Piney Pt.) Saugatuck, Mich., b

De FEO, SAL (Laurel Villa) Millwood, Pa., ne

DeGrazio, Tom (Dardanelle) Wasaga Beach, Ont., Can., b

Juke Boxes Outlawed in Milwaukee

BY SIG HELLER

Milwaukee—Local musicians won a signal victory as juke boxes were outlawed and union music approved in all Milwaukee public parks. Credit for the victory goes to Volmar Dahlstrand, Local 8 grey, who forged another link in his unbroken chain of acts to put the boys to work.

Steve Swedish received a royal welcome home the other day after a one niter in Calumet, Mich., Steve's home town. After being treated to a motorcycle escort, a large reception, and a fine case of writers cramp, Steve and his boys played for the Annual Homecoming Ball at the Armory. . . . Ted Wetzel, former west coast reed man, has laid aside his horns and joined the engineering staff of a local manufacturing concern.

Eddie South, back at the Blatz hotel, is doing a real biz during the hot months. Sixty thousand people turned out on one of the hottest nights of the year to hear Lily Pons sing and Andre Kostelanetz direct in a Washington Park concert. . . . Local 8's annual picnic at Howard park a huge success. Much beer, baseball, and all around fun for 1,100 guests.



Correy Lynn, Chicago maestro, and **Gloria Gilbert** (right), the Chi high school girl who got her start with Dick Jurgens, have been packing them in at the Dutch Mill in the Geneva-Delavan lake region. Both are prominent in Windy City music circles.



Push-Button Tuning as featured by Fred Waring on his nightly NBC Chesterfield broadcasts is illustrated here by Donna Dae, left; Waring, center, and Andy White, baritone. The idea works just as if the listener is switching stations. In three minutes, Waring's gang presents almost every type of radio show, each "station" woven together so that continuity isn't broken up. Waring's showmanship and use of large vocal groups remains the talk of the trade today just as in 1930.

Authors Do Good Job' on History Book

BY BOB WHITE

Music in History: The Evolution of an Art. By Howard D. McKinney and W. R. Anderson, New York: American Book Co., 1940. 504 pp.

In a thousand pages, here is a survey of human history in general and the arts in particular with music predominating, which tells quickly and concisely the place music has held in men's lives since the beginning of time.

The authors have done a good job. They explode the romantic notion that human history represents man's continual progress, and seek to show rather how "the music of each period is typical of the religious, social and general intellectual trends of the time in which it was written and how it differs from the other things of the same period." No matter how great one's technical knowledge of music, no matter how steeped in the works of the great masters one considers himself to be, this book will be invaluable for a real understanding of the place of music in human experience.

In such a mammoth undertaking there is room, of course, for superficial treatment of a certain period. The average *Down Beat* reader will undoubtedly feel that jazz music is not only slighted, but that the authors fail to discriminate between the roles played by George Gershwin, Paul Whiteman, Duke Ellington and W. C. Handy in our native music. Louis Armstrong's *West End Blues*, or the Chicagoans' *China Boy* probably gets closer to something basic in American jazz than Fats Waller's *Smashing Thords* or Ferde Grofe's *Grand Canyon Suite*. But this is petty criticism, a mere "straining at gnats," and should in no way detract from your enjoyment of this book.

Tommy Taylor Honored

New York—Mitch Ayres' fine vocalist and piano man, Tommy Taylor, was honored July 30 at Palisades Park in Jersey when a "Tommy Taylor" day was held. Taylor hails from the Palisades vicinity.

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Pittsburgh Prexy Hurt in Motor Car Crash on Wet Road

BY MILTON KARLE

Pittsburgh—President Clair Meeder of Local 60 was the victim of a wet road while driving to Washington, Pa., last month. His car turned over completely and was badly damaged, but Meeder himself escaped without injury.

Now that Maurice Spitalny has broken with KDKA, a local nitery operator has grabbed him for a fortunite's engagement. . . . Bob Zurke landed another local slip-hornist, Russ McCandless, while returning through these parts. Zurke took trombonist Greg Phillips while passing through last month. . . . Apparently the innovation of Lani McIntire's Hawaiian at the Willows upped the business of the Oakmont playspot for Manager Fury Ross, in agreement with GAC, retained the New York importation till mid-August. . . . Herman Middleman's dixie outfit at the Yacht Club supported by Little Jackie Heller giving the river boat the nicest biz in town.

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WANTED—Girl, boy, mixed units. Singles and up. Need girl units immediately. Forward photos, details. Consolidated Orchestras, 619 Main, Cincinnati.

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A book full of rhymes and reasons on love and romance—Wise and Witty sayings—Mirthquakes—Technicolored "Word Pictures"—\$1—HOUSE OF FIELD, 19 West 44th, New York. By the Author of "THE BIG PARADE OF SONGS" and "HOW TO MAKE A MILLION DOLLARS Writing Songs"—Fortuny's, 87 Fifth Ave., New York.

Les Brown Reviews His Band —

(From Page 12)

into the sax section to carry out to the fullest the best qualities of my reed team.

I prefer the soprano sax lead more than I do the clarinet lead simply because it is a saxophone and can do the job more capably than a clarinet.

Possibly all musicians will not agree with me on this but in past experience has proved to me that it is the best way. I'm more highly satisfied with the work that is being turned out and think that with further concentration in this department we will have something that will be something to contend with in the future. The most difficult task for any leader in using a soprano sax as a lead instrument to get the effects desired, is to get saxes which will play in tune. I have been fortunate in that respect in getting for my soprano sax lead, a man who has been using the instrument for five years and really knows its worth.

Not Satisfied with Arrangements

Eddie Scheer really gives me what I need in conquering the intonation of the section. I'm not entirely satisfied with my present arrangements and feel that they

could be a whole lot better. I haven't had all the time necessary to concentrate on them the way I would like, but believe that in a short time I shall be able to line them up as cleanly as I would want them.

The rhythm section, while not always entirely relaxed, gives us the kicks that are necessary and provides the necessary tang to put us over.

The life needed around any bandstand comes from our piano man, Billy Rowland, who in my mind is really one of the outstanding white pianists of today. Bob Thorne leads off on fine trumpet but this department had been lacking a terrific trumpet and I think we now have it in Joe Bogart. The whole brass has been peped up with his entrance and if we can swing numbers in the future around him, as we have been doing recently, I shall be a mighty happy bandleader.

Herb Muse, Ronnie Chase and Doris Day, all take a hand in the vocals and they do a very capable job. All in all I think the band has improved tremendously in the past year and with some breaks, we should go places.

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Koki-Koki and **Herby Woods** seem to be the most popular diversions at Wildwood-By-The-Sea, N.J. Herby has a popular hand at the famous resort and arouses added enthusiasm by teaching tap-dancer tricks he learned in Boston's Back Bay section from Jack Marshall. At left, Herby and Mary Ann McCall, former Herby man-barnet sparrow now playing theaters on her own, solo, takes a lesson from Madame Herb. Also in the pic are Dick Wharton, Wes Dean and Buddy Depinsky, of Woods' band.



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CANADA 20
FORBES 24



It's Solid Tin . . . Carol Bruce, singing star of "Louisiana Purchase," presents Spud Murphy, the leader, with a tin crown at LaConga for being voted by 50 secretaries to New York publishers as "Mr. Tin Pan Alley."

Steady There . . . Steady Nelson, Texan who plays a mess of trumpet for Woody Herman, and Dillagene, Woody's chanteuse (from Oklahoma), turn in a duet together at the New Yorker even if Dillagene doesn't seem to like it. Nelson used to be a printer and still carries a card.

"Stars" with Kemp . . . Over at right Judy Starr prepares for a one-nighter with Hal Kemp, with whom she works off and on, mostly on.



Casa Loma band trolleys in the sand. Left to right, you can spot Danny D'Andrea, Art Ralston, Kenny Sargent, Frank Ryerson, Grady Watts and Joe (Horse) Hall behind Watts' head, all making a dash for the beach after a break dip in the gulf at Galveston, Tex. The band is touring the Southwest. Pic by John Murphy, courtesy Ken Kathan.



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